

Central States

SPEECH JOURNAL

The Central States Speech Association
And The High School Teacher

Editorial . . . DONALD K. SMITH

CURRENT ARTICLES IN THE REGIONAL JOURNALS
AUTHORS IN THIS ISSUE

- IS LITERACY PASSE? *Walter J. Ong*
INTERPRETATION AS ORAL COMMUNICATION *Donald E. Hargis*
SOME EVIDENCE OF GROWTH AND CHANGE IN SPEECH
EDUCATION IN ILLINOIS PUBLIC HIGH SCHOOLS SINCE 1919 . . *Bill Buys*
J. STERLING MORTON: AUTHOR OF ARBOR DAY *Wilmer A. Linkugel*
LOGICAL PROPOSITIONS AND DEBATE RESOLUTIONS *David W. Shepard*
SHERMAN ADAM'S RESIGNATION ADDRESS *Jerald Banninga*
CONVENTION NOMINATING SPEECHES: A PRODUCT OF
MANY INFLUENCES *Robert N. Bostrom*
A HISTORY AND EVALUATION OF THE WISCONSIN
PLAYERS OF MILWAUKEE, WISCONSIN *Jack W. Warfield*
SHERRY: RENAISSANCE RHETORICIAN *Herbert W. Hildebrandt*
In Memoriam — W. NORWOOD BRIGANCE *John W. Black*
-

IT'S MORE FUN TO KNOW BOOKS REFLECTIONS FROM THE RETIRED
STATE ASSOCIATION NEWS LETTERS TO THE EDITOR

VOLUME XI
SPRING 1960
NUMBER 3

THE CENTRAL STATES SPEECH JOURNAL

Published by

The Central States Speech Association

Keith Brooks	Editor	Ohio State University
Herbert J. Oyer	Associate Editor	Ohio State University
H. L. Ewbank, Jr.	Business Manager	Purdue University

ADVISORY STAFF

Merrill T. Baker	Parliamentary Procedure	State University of South Dakota
Samuel L. Becker	Television — Film	State University of Iowa
Wayne E. Brockriede	Forensics	University of Illinois
Ernest J. Burgi	Audiology	University of Nebraska
James W. Cleary	History of Speech Education	University of Wisconsin
Martin T. Cobin	Oral Interpretation	University of Illinois
William A. Conboy	Administrative Policies and Practices	University of Kansas
Cameron W. Garbutt	Voice, Phonetics, Linguistics	Southern Illinois University
Edna E. Gilbert	Speech in Secondary Schools	North Dakota State Teachers College
Thayne A. Hedges	Speech and Hearing Disorders	Phillips University
James N. Holm	Discussion and Group Methods	Kent State University
Bill G. Hulsopple	Theatre	Eastern Michigan University
Thomas S. Ludlum	General Semantics	Capital University
Ralph G. McGee	High School Discussion and Debate	New Trier Township High School
Keith S. Montgomery	Undergraduate Speech Instruction	Purdue University
John J. Pruis	Speech in Elementary Schools	Western Michigan University
Joseph M. Ripley	Radio	Southern Illinois University
Carl H. Weaver	Personal and Social Psychology	Central Michigan College
Milton J. Wiksell	Business and Professional Speaking	Michigan State University
Raymond Yeager	Rhetoric and Public Address	Bowling Green State University

CONTRIBUTING EDITORS

Marceline Erickson	State Association News	Mankato State College
Franklin H. Knower	It's More Fun to Know	Ohio State University

THE CENTRAL STATES SPEECH JOURNAL is a triennial publication (Autumn, Winter and Spring) published by The Central States Speech Association in October, January and April of each year.

Permission from the author constitutes permission to reproduce any article in this issue of the *Journal*. Reproduction must be credited to author and to the *Central States Speech Journal* by bibliographic reference or other suitable form.

Manuscripts may be sent to the appropriate member of the Advisory Staff or to the Editors *Central States Speech Journal*, Department of Speech, Ohio State University, Columbus 10, Ohio

Subscriptions, advertising orders and orders for back numbers should be addressed to H. L. Ewbank Jr., Business Manager, *Central States Speech Journal*, Department of Speech, Purdue University Lafayette, Indiana.

Subscriptions, including membership in the Central States Speech Association, are \$3.00 per year. Sustaining memberships (including *Journal* and Convention Fee) are \$5.00. Single copies of the *Journal* are \$1.50. Subscriptions should be addressed to the Business Manager.

The *Central States Speech Journal* is printed by the Pfeifer Printing Company, 190 East Fulton Street, Columbus 15, Ohio.

THE CENTRAL STATES SPEECH JOURNAL

VOLUME XI

SPRING 1960

NUMBER 3

THE CENTRAL STATES SPEECH ASSOCIATION AND THE HIGH SCHOOL TEACHER . . . <i>An Editorial</i> . . . Donald K. Smith	162
AUTHORS IN THIS ISSUE	164
IS LITERACY PASSE?	Walter J. Ong 166
INTERPRETATION AS ORAL COMMUNICATION	Donald E. Hargis 168
SOME EVIDENCE OF GROWTH AND CHANGE IN SPEECH EDUCATION IN ILLINOIS PUBLIC HIGH SCHOOLS SINCE 1919 . . .	Bill Buys 174
J. STERLING MORTON: AUTHOR OF ARBOR DAY . .	Wilmer A. Linkugel 179
NOMINATING COMMITTEE REPORT	185
LOGICAL PROPOSITIONS AND DEBATE RESOLUTIONS .	David W. Shepard 186
CURRENT ARTICLES IN REGIONAL JOURNALS	190
SHERMAN ADAM'S RESIGNATION ADDRESS	Jerald Banninga 191
CONVENTION NOMINATING SPEECHES: A PRODUCT OF MANY INFLUENCES	Robert N. Bostrom 194
A HISTORY AND EVALUATION OF WISCONSIN PLAYERS OF MILWAUKEE, WISCONSIN	Jack W. Warfield 198
SHERRY: RENAISSANCE RHETORICIAN	Herbert W. Hildebrandt 204
IT'S MORE FUN TO KNOW	Franklin H. Knowler 210
BOOKS: SEEKERS AND PERSUADERS IN A BRAVE NEW WORLD	Roger Lee Baumeister 211
REFLECTIONS FROM THE RETIRED	Earl W. Wiley 219
STATE SPEECH ASSOCIATION NEWS	Marceline Erickson 223
<i>In Memoriam</i> — W. NORWOOD BRIGANCE	John W. Black 225
LETTERS TO THE EDITOR	226

The Central States Speech Association and the High School Teacher

An Editorial

High school speech teachers must endure a considerable range of professional disabilities, most of which are not of their own making. The disabilities may be simply annoying, as from repetitious experience with finding that they are regarded as coaches and directors, as counsellors and activity leaders, but not as members of an academic discipline. Or they may be as dispiriting as the recent recommendation of the North Central Association that high school teachers of speech should have at least five semester hours of college course work in speech. The Association seems to have labored with the excellent intention of up-grading the academic preparation of high school teachers, but most speech teachers have been able to restrain their enthusiasm for its action.

To be sure, we speech teachers incline toward optimism, and we can easily find reason to carry disabilities gladly. A glance at history should assure us that our growth as an academic discipline has been remarkable. If we look about us we have little difficulty in any of the central states in finding high schools in which strong speech teachers are recognized as academic leaders in their communities, and in which strong speech programs claim the affection of students of all ability levels. (Sometimes these are the same schools that a few years back thought their speech programs optimal if all declamations in the local contest were almost memorized, and measured the artistic success of the all school play by the audibility of several actors.) Moreover, if we prefer the long view, we can take comfort from the reason that assures us that the behavior known as speech is too important a part of man's being or becoming ever to be long disregarded by teachers or scholars, students or school systems. "To be long disregarded" is a comfortably imprecise way to view the future. A generation? A century? A millenium? No matter! These are all moments in someone's history, and reason assures us that someone's future belongs to speech.

Give optimism its due, and still the disabilities remain—a gnawing sense in many a high school teacher that he lacks clear professional identification; a sense of being by "bits and pieces, in fits and starts," a teacher of speech, and yet not wholly identified, not fully known either to himself or others.

I have no reason to claim the knowledge of other academic fields needed to support the contention that professional association is of more importance to speech teachers than to teachers of other disciplines. Yet I think a case for this contention may exist, and that it may exist particularly for the high school teacher. The case is this: It is a hard thing at best for any teacher to come to a clear sense of professional identification, but the difficulty is enormously magnified for the teacher who must work alone, without colleagues of like education, perhaps teaching only part-time in his chosen field, and almost certainly contending with a massive, if well meaning, misunderstanding of the definition he gives to his own work. To teachers in such circumstances—and I have only set forth the conditions under which I first began to teach speech—the meetings of professional associations mean much more than a chance to renew old acquaintances, be stimulated, exchange gossip, propound ideas, and partake of the alleged benefits of travel. To such teachers, professional meetings become all but essential to the task of intellectual self discovery. And it seems to me unnecessary to argue that intellectual self discovery, a sense of membership in some "house of intellect," is essential to any teacher, whether he thinks of himself as person or professional, as man or artist.

If there is any truth to my assertion that high school teachers of speech more often work in isolation than the rest of their colleagues or the rest of us who teach speech, then I would urge that our professional associations have particular reason to be concerned with their relationship with the high school teacher. More particularly, I would urge that one consideration which ought to stand strong in the thinking of those who join in the meetings of the Central States Speech Association is the possibility that this organization can move far in years to come with greatly increased membership and participation by high school teachers of speech.

This is not a new idea. Indeed there is much evidence that the Central States Speech Association has given increasing attention in recent years to the high school teacher. Of the five standing committees of the Association, all established since 1956, three have been directly or indirectly concerned with increasing the value of the association to the secondary schools. The *Central States Speech Journal* in the same period similarly reflects improved liaison between the Central States Association and the various state associations. There has been a small, but I believe steady increase in participation by high school teachers in the work of the Association and in its programs — a trend which I hope to see continued at the 1960 convention.

All this is admirable, but I do not expect to surprise you by suggesting that I think we must do more and do it faster. We still count only a fraction of the high school speech teachers in the central states on our membership roles. We suspect that a substantial part of these non-members neither subscribe to nor read any of the professional journals of our area. We know that most of them have never participated in a speech conference. We may assume that most of these teachers have need for our Association, and that the Association has need of their support.

The "more" which I think is indicated is not primarily represented in the need for a new or different official policy on the part of the Association. Rather it is represented by the need that more of our present members maintain a consistent and sympathetic interest in the work and problems of the high school speech teachers who are close enough at hand to be known and be talked with. I wonder what the condition of our Association might be ten years hence if each year, each of our present members took the time and trouble to invite a high school teacher in his locality to join the Association, and attend our conference?

DONALD K. SMITH, *President*
Central States Speech Association

Authors In This Issue

Is Literacy Passe? was authored by *Walter J. Ong, S.J.* Father Ong, Professor of English at St. Louis University, received his undergraduate degree at Rockhurst College before entering the Society of Jesus in 1935. He did his studies in Philosophy and Theology at St. Louis University, and graduate studies in English at St. Louis University (M.A.) and at Harvard University (Ph.D.). His recent books include *Ramus, Method, and the Decay of Dialogue*; *Ramus and Talon Inventory*; *Frontiers in American Catholicism*; and *American Catholic Crossroads*. Also, he is the author of numerous articles in literary and philosophical reviews and scholarly periodicals in the United States, Canada, England, France, Switzerland, and Germany.

Interpretation As Oral Communciation was authored by *Donald E. Hargis*, Editor of *Western Speech*. Dr. Hargis is Associate Professor of Speech at the University of California in Los Angeles. He received the degree Bachelor of Arts from the University of California in Berkeley in 1934, the degree Master of Arts from the University of Minnesota in 1936, the degree Doctor of Philosophy from the University of Michigan in 1943.

William E. Buys, Associate Professor of Speech at Southern Illinois University, authored *Some Evidence of Growth and Change in Speech Education in Illinois Public High Schools Since 1919*. Dr. Buys received the degree Bachelor of Arts from Albion College in 1941, the degrees Master of Philosophy and Doctor of Philosophy from the University of Wisconsin in 1947 and 1952, respectively. In 1957 he co-authored the popular text — *Discussion and Debate: For High School Students*.

J. Sterling Morton: Author of Arbor Day was authored by *Wilmer A. Linkugel*, instructor of Speech and Associate Director of Debate at the University of Kansas. Mr. Linkugel received the degree Bachelor of Science with distinction and the degree Master of Arts from the University of Nebraska. He has done additional work at the University of Wisconsin. His recent articles include "Student Evaluation of Assignments in a Course in Fundamentals of Speech," *Speech Teacher*, March 1958; "The Place of Debate in Modern Education," the *Bulletin* of the National Association of Secondary School Principals, November 1958 (co-authored with Kim Giffin); "Speech in the Senate," *Today's Speech*, February 1959 (co-authored with Philip K. Tompkins).

David W. Shepard, Associate Professor of English, Ball State Teachers College, authored *Logical Propositions and Debate Resolutions*. Professor Shepard received the degrees Master of Arts and Doctor of Philosophy from the University of Minnesota in 1949 and 1953, respectively. His recent publications include "I Have Proved Conclusively . . .", *The Speaker*, January 1959 and "The Discussion Contest: *Requiescat in Pace*," *Speech Teacher*, September 1957 (co-authored with Forrest L. Seal).

Sherman Adams' Resignation Address was authored by *Jerald L. Banninga*, Teaching Associate in the Department of Speech at Indiana University. Mr. Banninga received the degrees Bachelor of Science in Education and Master of Arts from Bowling Green State University in 1958 and 1959, respectively. His article appearing in this issue represents his first publication.

Robert M. Bostrom authored *Convention Nominating Speeches: A Product of Many Influences*. Mr. Bostrom is a graduate assistant in the Communication Skills Department of the State University of Iowa. He was granted the degree Bachelor of Arts by Morningside College in 1955 and the degree Master of Arts by the State University of Iowa in 1958. Mr. Bostrom is currently engaged in experimental studies of Speech attitudes.

Sherry: Renaissance Rhetorician was authored by *Herbert W. Hildebrandt*, Instructor in the Department of Speech of the University of Michigan. Dr. Hildebrandt received the degree Bachelor of Arts from Wartburg College in 1952 and the degrees Master of Science and Doctor of Philosophy from the University of Wisconsin in 1955 and 1958, respectively.

James G. Backes authored *Aristotle's Theory of Stasis in Forensics and Deliberative Speech in the Rhetoric*. Professor Backes, formerly associated with the Department of Speech of Lincoln College, is currently a member of the faculty of the Department of Speech of Southern Illinois University.

Jack W. Warfield, author of *A History and Evaluation of the Wisconsin Players of Milwaukee, Wisconsin*, is Assistant Professor in the Division of Broadcasting at Wayne State University. Dr. Warfield received the degree Bachelor of Arts from the University of Wisconsin in 1937; the degree Master of Arts from the University of Minnesota in 1938; and the degree Doctor of Philosophy from the University of Utah in 1953. His most recent publication "TV Production Training" appeared in the Fall, 1958, issue of the *Journal of Broadcasting*.

The sixth appearance of BOOKS is concerned with *Seekers and Persuaders in a Brave New World* as written by *Roger Lee Baumeister*. Professor Baumeister is a member of the faculty of Elmhurst College. He received the degree Bachelor of Science in Education from Northern Illinois University in 1952; the degree Bachelor of Divinity from the Garrett School of Theology in 1956; the degree Master of Arts from Northwestern University in 1957. Mr. Baumeister is currently Assistant to the Dean of the Faculty of Elmhurst College.

REFLECTIONS FROM THE RETIRED makes its sixth appearance with *Earl W. Wiley* writing *Lincoln's Analysis of a Grave Moral Issue*. Earl W. Wiley is Professor Emeritus of the Department of Speech of The Ohio State University. (See picture and additional information with article.)

IS LITERACY PASSE?

WALTER J. ONG

SAINT LOUIS UNIVERSITY

Editor's Note: The following article, written by Father Walter J. Ong — a Jesuit priest who is professor of English at St. Louis University — appeared as a guest editorial in the November 28, 1959, issue of the Saturday Review. Its pertinence to the Speech profession prompted the editor to request permission to reprint the editorial in its entirety. Permission was granted by the Saturday Review and the author.

It may be that we have come to the end of the Gutenberg era. The electronic age may not yet have made printing obsolete, but it certainly has ended the monopoly-rule of published matter over our habits of thinking.

Our "typographical culture" began about five hundred years ago with the invention of the printing press, which enabled handwritten documents to be duplicated rapidly, thus facilitating the swift diffusion of ideas; but more importantly, the press changed our sense of what thinking itself is. To gauge the extent of that change we need only reflect on the communications systems used by preliterate and pre-typographical man.

Preliterate man knew no history in our sense of the term. His knowledge of the past was limited pretty much to what his parents and grandparents or great-grandparents could tell him. He lived in a voice-and-ear culture. His knowledge was stored in the mind, and when verbalized was communicated primarily by the voice and by other sounds. But sound, the ground of all verbal communication, is time-bound and evanescent. It ex-

ists only while it is passing out of existence. I cannot pronounce the last part of a word until the first part no longer exists. The alphabet — which appeared quite late in history, around 2000 B.C. — reduces the evanescence of sound in time to relative permanence in space. Pictures also do this, in a way. They enable us to recall an image or a concept, and thereby the word. But the alphabet turns the picture process inside out and upside down. It breaks the sound itself up into little spatial parts, which it reassembles on a surface in countless configurations. The alphabet thus had a revolutionary effect on our thinking processes.

However, the tug of habit is a strong one: the oral-and-aural tradition persisted long after the adoption and eventual spread of the alphabet. When, a few decades before Christ, Marcus Tullius Cicero wanted to bring Greek knowledge to the somewhat backward Romans of his day, he did not read scrolls in order to master that knowledge, but rather went to Greece to listen to the lecturers and orators of that country. Significantly, Cicero used to speak

his orations aloud, then write them down as a kind of afterthought.

With the dawn of the European Middle Ages, Western man developed a "manuscript culture." Medieval scholars could not listen to Rome's learned men as Cicero had "audited" those of Greece. So they pored through handwritten manuscripts: medieval culture produced the book-worm. However, it also retained massive oral-aural commitments. We know from Saint Augustine that men of his time continued to read aloud even when they were reading to themselves. Words were worth little unless they could be vocalized. In the medieval universities written exercises beyond the level of elementary instruction were absolutely unknown. Written texts abounded, but they were used as take-off points for speeches, for lectures, or for "disputations," highly organized verbal tilts in which the students proved their mastery of logic, physics, and other subjects. Yet despite the persistence of this oral-aural cast of mind, medieval culture was preeminently a manuscript culture, a fact which prepared the way for printing and which perhaps made printing inevitable. For printing was and is a cheap way of producing what a manuscript culture wanted — something to read.

After the invention of the printing press, man's whole way of thinking about his own intellectual processes changes subtly. The "spatial parts" embodied in the alphabet are made even more maneuverable by the press's movable type, and are given greater permanence by its fonts. Thinking processes are now taken to be concerned with getting things into an order comparable with that observed in a printed book. Thought begins to have "content" just as

books have tables of contents—a concept quite foreign to medieval and ancient man, for whom truth was not commonly associated with some kind of containment or boxing process, but rather with communication or teaching ("doctrine").

In our time a new drift, away from the "typographical" and toward an "oral-and-aural" culture, toward the world of sound, has definitely set in. As human society, despite its swelling size, becomes more closely knit around the globe, sound asserts itself more and more, supplemented and augmented by such marvels as the telephone, TV, rapid transportation systems, and earth satellites which speak to us in tiny, beeping voices.

As a corollary of this deep-rooted transformation, language itself is undergoing a profound overhauling. Grammar, which is based upon the written word, is giving way to linguistics, a discipline rooted in the spoken word, i.e., the word at first hand instead of at one remove.

In philosophical circles interest is veering away from logic to dialogue, from thinking conceived of as a private, silent affair, to thinking seen in its full social and public setting. There is a growing awareness that science itself at any moment is only arrested dialogue, and that the difference between what we know and what men five hundred years ago knew, or between what we know and what men a hundred thousand years from now will know, can be chartered not in terms of men's private thoughts but in terms of what they have said to one another.

The new world will not forget the old. It never does. Printing is here to stay. But now, more than ever, it is only one part of a constellation of activities. Its monopoly is broken.

Interpretation As Oral Communication

DONALD E. HARGIS

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Oral interpretation is a communicative configuration in which no single element can be over-stressed nor any one neglected. Presently, the emphasis in the theory of oral interpretation appears to center on a scheme of analysis based on the "new" criticism. In this concern with analysis, we must not overlook the place and function of the vocal-physical elements in the total process of interpretation as oral communication.

The oral communication of literature is an artistic venture which involves the converging of the faculties of three persons upon an intellectual-emotional complex. The first individual, the author, the creator of the literature, reflects upon the implications of an idea, a feeling state, a person, an object, an event, consciously or unconsciously organizing the results of that contemplation into a work of art. The consequence is a series of marks upon paper which serve as the primary stimuli in the configuration of oral interpretation. Unless one is a bibliophile, such marks have no usefulness except as they act as a medium for communication — as a link between the author and the reader.

However, the print on the page does serve to arouse a second individual, the interpreter, to active reflection on the intellectual-emotional stimulus contrived by the author. While it might seem reasonable to assume that in anything which can withstand the label, "literature," the author has achieved an exactness of symbolization which will force the reader to have an intellectual-emotional experience relatively parallel

to that of the creator; yet we can never presume an absolute, unalterable response to any set of printed symbols. Without essaying to delimit the creative process in art or to argue the artist's communicative responsibility, simply too many subjective factors are operative to allow for even the possibility of mirror response. As the reactions of individuals are never the same from moment to moment, so subsequently not even the author can have precisely the same response as that which he had at the time of his original conception. The literary work itself — its subject matter, its point of view, its form, for example — obviously is primary in determining the quality and quantity of the effective state aroused in the reader. And while the printed symbols provide, both in their connotative and their denotative functioning, the bridge between author and interpreter, they can at the same time prove to be a barrier to equivalent response because different individuals are involved. The interpreter's basic intellectual-emotional potentials, his capacity to understand and to assimilate, his experiential background,

his knowledge of literature and of literary form, and his willingness to submerge himself in the author's ideas will in large measure determine his own reactions. However, in order to fulfill his responsibility he must attempt to realize the author's original intent as precisely as possible even though he can never expect to respond in facsimile.

The interpreter, in active contemplation of the mental-emotional substance of the literature, must translate his experience into vocal-physical symbols to impinge upon the ear and eye of the listener, the third person, in order that he may have an analogous response. While such re-experience by the interpreter, even within its human limitations, is the basic requisite for oral communication, at the same time, an appreciation of and a sympathy with the ideas expressed is particularly advantageous in an attempt to see the facet of life through the eyes of the author. Too, agreement with and enjoyment of the author's observations, as well as a desire to share them, are attitudes of inestimable helpfulness to consummate communication. But, finally and unquestionably, the interpreter must have a vocal-physical structure capable of efficient, accurate, and unconscious response to his thoughts and feelings in order that he might create meaningful vocal-physical symbols to which the listener may respond. Even though they are essential to communication, these vocal-physical symbols are merely symbols and are of consequence in and of themselves only as they do or do not arouse the desired reactions in the listener.

The probability of this response is conditioned in the auditor by his innate and acquired mental-emotional capability for appropriate response in relation to the connotative and denotative suggestions of the peculiar symbols in their formal arrangement as supplied by the author, by the efficiency of the interpreter's translation of those symbols into vocal-

physical cues, and, partly at least, upon his, the listener's, affective set — whether he is in the frame of mind for contemplation so that he can achieve active concentration upon the mental-emotional content. Such a listener re-experience completes the unity of the essential structure of the configurational process which is oral interpretation.

While we are not predisposed to debate the rather restrictive proposition which holds that oral interpretation is functional only for literary study, that it is merely one and, perhaps even a superior method for that purpose, yet it must be mentioned in relation to the preceding definition-discussion. This point of view has absolute values which undoubtedly have been glossed over too often even within the eclectic framework of mid-20th century theory and practice. If this doctrine is pursued on the level of interpersonal communication, then the process does not differ from oral interpretation as we have described it; for if the study of literature is to be remunerative by an oral plan, then all of the elements in the total process (author, idea, interpreter, critical method, re-experience, vocal-physical response, vocal-physical cues, and listener's response) must be efficiently and effectively operative. Even reduced to the intrapersonal level where interpreter and listener are the same person (unless the communication is purely sub-vocal and, hence, outside of our concern, being non-"oral"), the vocal-physical steps subsequent to the ultimate re-experience (comparable to listener re-experience in interpersonal communication) are necessary for real understanding. Any assurance of success by the oral interpretation approach to literary study can stem only from the utilization of the total process — including, among other things, both analysis *and* vocal physical responsiveness. Our definition does not preclude the aims of those who would place central emphasis on the appreciation and un-

derstanding of literature (our true goal is identical); nor does it aim at training professional readers, but, at the same time, it gives full recognition to the totality of the *process* in the light of all which can be accomplished through it.

With the application in the mid-19th century of the mechanical theories of elocution to oral interpretation, the focus of concentration came to be almost exclusively upon the conscious manipulation of the vocal-physical mechanism to the exclusion of such considerations as meaning, mental-emotional response, unconscious vocal-physical response, and listener reaction. It led to a rather complete absorption in the purely mechanical, outward aspects of vocal-physical operation *in vacuo*. In the gradual movement away from these practices at the end of the century, the totality of the act gained the center of attention with particular emphasis upon analysis for meaning, "thinking-the-thought," and sub-conscious vocal-physical response which divorced mechanical manipulation from communicative performance. Such an eclectic approach was the *sine qua non* of the revival of oral interpretation as a respectable companion in the field of speech and serves as the base for our contemporaneous theory. Currently, there appears to be a conscious gravitation from the pole of the mechanical excess of elocution to that of the mechanical excess of criticism. While no rational theorist can deny the imperativeness of the interpreter's effort to achieve full understanding nor suggest that he neglect any legitimate means for reaching that goal, still oral interpretation must be viewed as a Gestalt in which no single element can be so featured that the others are relegated to oblivion, and in which no component can have existence except in functional operation with the others.

In this post-World War II movement there is a predilection to concentrate on the mechanics of analysis,

on criticism; and, at the same time, there is not only a rather positive disinclination to consider the other elements; but, more significantly, there is a propensity to abjure them entirely, particularly vocal-physical responsiveness and the listener. It is unsettling, to say the least, to seem to be told that once the link has been forged between author and interpreter, that the one between interpreter and listener will be welded automatically, if somewhat mysteriously. This singular emphasis upon critical understanding might not by itself be any reason for apprehension if it were not accompanied by an apparent emphasis upon the critical apparatus alone, with scant regard for that which it achieves. The methods of critical analysis are, after all, only means to an end, to the end of understanding and to the ultimate goal of oral communication. If we become involved with the practices in any other relationship, we are as guilty in our own particular way as were the mechanical elocutionists; for any accomplishment then can be evaluated only as a sort of mechanical skill at managing critical formulae, not as participation in intellectual-emotional content by means of the formulae to enhance the probability of meaningful interpersonal or even intrapersonal oral communication. We would be the last to deprecate any device which would assist the oral interpreter to understand; but, at the same time, we would be the first to condemn any philosophical or pedagogical approach which would appear to occupy itself with that device for its own sake.

Such absorption with the machinery of analysis springs in part from the marked increase in recent years—with the growth of the "new" criticism—in the number and type of employable apparatuses. Another contributing factor has been the suspicion that attention to the vocal-physical medium might tend toward a "mechanical" revival with the relative neglect of analysis. Such mis-

apprehension stems from the distorted concept by some that recognition of the oral aspects of interpretation can be accomplished only on the level of denying the need for critical understanding and allowing the student in a class in oral interpretation, for example, to read aloud anything which he wishes without regard to merit or meaning, the instructor commenting upon such seeming trivia as pitch, rate, loudness, or quality. Collaterally, in the endeavour to effect a certain academic respectability for oral interpretation and to justify its position in the liberal arts curriculum as "literary study" and not as "oral interpretation," critical analysis has been so exalted that the other elements in the totality of the enterprise, if they have survived at all, have been relegated to positions in inconspicuous footnotes. It seems rather obvious to us that this stand is based largely on a conscious or unconscious misconstruction of the palpable meaning of oral interpretation and particularly of the necessity for and of the place for the purely mechanical aspects of delivery in the process, specifically of the methodology to be employed in dealing with them pedagogically.

In that we are concerned with oral interpretation, we must be as actively solicitous for the probability of communication from the interpreter to the listener as we are for communication between the author and the interpreter. Certainly it would be irrational to postulate that even though one had some impossibly absolute grasp of mental-emotional content; *ergo*, he would be able to communicate it successfully by vocal-physical means to a listener. Even in a situation in which the interpreter has solved the problem of understanding the author's words, has a genuine eagerness to share, and can "think-the-thought-and-feel-the-feeling" at the moment of vocalization, still too often there are likely to be obstacles to full vocal responsiveness and, hence, to real communication. If such vocal insensitivity were an

isolated and infrequently occurring phenomenon, it would be wasteful to spend our time noticing it. But it scarcely needs iteration that for students and, as well, for readers outside of the classroom it is as repeated and insistent as is the problem of communication from author to interpreter.

If the reader were merely to articulate the sound symbols correctly in their proper sequence with sufficient volume to be heard, then all that he would achieve would be an oral replica of the print. However, it is essential that the interpreter add to the vocalicity of sheer volume and clear articulation all of the vocal nuances which result from his reactions to his materials, or the entire effort at analysis will be wasted, and the auditor will be left to interpret, to understand, for himself as though he were viewing the print on the page for the first time without the benefit of the interpreter's extended preview. In such an instance, the interpreter might as well feed the cues directly from the page into an electronic device which could produce clear, loud phonetic units, but which was not capable of superimposing upon them those subtle variations of response to thought and feeling which the human voice can achieve and which are the authentic role of vocalicity in oral interpretation. After all, the *raison d'être* for the oral interpreter is to assist the author by uncovering, for example, the meaning of the symbols, their relative values, their relationships, and their emotional implications and to project them vocally so that the listener may have a parallel experience of understanding-feeling. Such response can be rich and complete, not merely a minimal academic acceptance of the symbols with their connotative possibilities abridged or missing, only when there is something rich and complete to which the auditor can respond — the manifestation of all of the shadings of thought and feeling emanating from the fully responsive vocal mechanism of the interpreter.

Two general categories of malfunctioning tend to frustrate vocal responsiveness: physical and physiological defects in the mechanism (which do not concern us here) and the unconscious functional misoperation of the musculature which inhibits the response to clear and appropriate mental-emotional stimuli. The latter malfunction most frequently stems from habit patterns, their cause in the past, which are thoroughly implanted in the manipulation of the organism or from components, generally psychological, in the immediate speaking situation. These older, fixed habits may manifest themselves, first, in inappropriate, annoying, and distracting effects, such as improper pitch level or unpleasant quality; second, in total lack of variety (mono-variety) in one or more of the vocal elements so that there is no manipulative response to provide vocal cues; or, third, in a patterned response in one or more of the vocal elements, such as one in which all of the phrases have the same length and emphasis, ending in regular, repeated cadences, without regard to meaning. Experience unquestionably demonstrates that no matter how valiantly some readers try to project meaningful vocal cues (even with full understanding-feeling and the desire to communicate) these unconscious barriers may preclude even minimal vocal responsiveness and, hence, communication.

With our attention to oral interpretation as a configuration, we must be mindful not only of the critical apparatus for understanding, but, at the same time, of the mechanical apparatus for oral communication. If the unconscious management of the vocal components (rate, pause, emphasis, volume, energy, pitch level, melody, quality, and their possible combinations) hinders optimum oral communication, then we must take care of that merely on the level of mechanical muscle manipulation stemming from reflex habit. For no inappropriate habit, no unskilled ma-

nipulation of muscles will right itself simply by concentrating on thinking that it will, that "every day in every way it is getting better and better." Nor will fixing one's will power to "think-the-thought-and-feel-the-feeling" automatically burst through the obstacles of entrenched practice. No habit pattern in the musculature of the body alters itself in quite that fashion. Generally, an unconscious functional pattern can be changed only by bringing it to the conscious level and isolating it, manipulating it, and establishing a new and conscious pattern in its place. The acceptable pattern once separated out must be exercised in the communicative situation to make it automatic and unconscious, a vocal reflex. It is mandatory that these conscious trials for carry-over of detached functioning occur within the framework of communicative reading and not as disjunctive mechanical drills, or they will be as useless and meaningless as elocutionary drill once was.

Any risk which may seem to be involved in this regimen is not inherent in these admittedly mechanical procedures *per se*, but in the manner in which they are employed. If the methods are recognized for what they are, simply as a means of fixing new reflexes which will allow for vocal responsiveness and, hence, for oral communication, and if they are maintained in proper relationship with the other parts of the Gestalt, then their use does not introduce an element of danger. No more than we should be exercised because we must practice the mechanics of criticism, should we be aroused by the application of the mechanics of vocal responsiveness. In both instances, however, we must remind ourselves continually that we are endeavoring only to improve the efficiency and effectiveness of this communicative process. And if we maintain this awareness, then we will never come to be trapped in a mechanical dilemma, be it critical or elocutionary.

If the imperative of oral interpretation is the transfer of an author's intellectual-emotional content from the printed page by the interpreter's vocal-physical activities, arising from his re-experiencing the author's intent, to active contemplation by the listener, then, obviously, every component is requisite if there is to be any process; and no single part can be exploited relatively above any other. While, from time to time, in pedagogic practice one or another factor may of necessity be emphasized, yet oral interpreter, teacher, and student always must return to refocus upon the centrality of the configuration, no matter how much it has been atomized. While our endeavor has been to restress the oral

aspects of oral interpretation, this attention should not insinuate even momentarily that they are nuclear and can be emphasized over composition, critical method, re-experience, or listener response. We do not intend to condemn or to condone any specialized approach to oral interpretation *per se*, but rather to encourage a catholic doctrine without neglecting or glorifying any of its components. While it is more than trite to suggest that "the whole is greater than the sum of its parts," still it is necessary to enjoin that truism in the light of the fact that the parts are functional only in operation in the Gestalt of oral interpretation as a process of oral communication.

BIBLIOGRAPHY

(This bibliography does not pretend to be exhaustive, but, rather, is selected from materials which provide background in the contemporary theory of oral interpretation from which the present discussion arises.)

Wallace A. Bacon, "Scholarship and the Interpreter," *Quarterly Journal of Speech*, XXXIX, 2 (April 1953), 187-92.

Wallace A. Bacon and Robert S. Breen, *Literature as Experience* (New York, 1959).

Robert Beloff, "Sound and Rhythm, Textual Analysis, and the Oral Interpreter," *Western Speech*, XIX, 4 (Oct. 1955), 239-44.

Daphne N. Bennett, "Auden's 'September 1, 1939': An Interpreter's Analysis," *Quarterly Journal of Speech*, XLII, 1 (Feb. 1956), 1-13.

Robert Breen, "Some Difficulties in Reading Modern Poetry Publicly," *Western Speech*, XIX, 4 (Oct. 1955), 245-9.

Seymour Chatman, "Linguistics, Poetics, and Interpretation: The Phonemic Dimension," *Quarterly Journal of Speech*, XLIII, 3 (Oct. 1957), 248-56.

Don Geiger, "A 'Dramatic' Approach to Interpretative Analysis," *Quarterly Journal of Speech*, XXXVIII, 2 (April 1952), 188-94.

....., *Oral Interpretation and Literary Study* (South San Francisco, 1958).

....., "Oral Interpretation and the 'New Criticism'," *Quarterly Journal of Speech*, XXXVI, 4 (Dec. 1950), 508-13.

....., "Oral Interpretation in the Liberal Arts Context," *Quarterly Journal of Speech*, XL, 2 (April 1954), 137-44.

....., "Pluralism in the Interpreter's Search for Sanctions," *Quarterly Journal of Speech*, XLI, 1 (Feb. 1955), 43-56.

Wilma H. Grimes, "Choosing Literature

for Oral Reading: A Psychological Basis," *Quarterly Journal of Speech*, XLII, 2 (April 1956), 133-38.

Marvin T. Herrick, "The Teacher as Reader and Interpreter of Literature," *Quarterly Journal of Speech*, XLI, 2 (April 1955), 110-3.

Ray Irwin, "A Further Note on Yvor Winters' Theory of Oral Reading," *Quarterly Journal of Speech*, XLIV, 4 (Dec. 1958), 432-3.

Marie-Hed Kaulhausen, "Philological and Speech-Method Interpretation of Poetry," *Quarterly Journal of Speech*, XXXIX, 3 (Oct. 1953), 340-6.

Gerald E. Marsh, "An Interpretative Approach to Speech," *Quarterly Journal of Speech*, XL, 3 (Oct. 1954), 267-71.

Robert Marsh, "Aristotle and the Modern Rhapsode," *Quarterly Journal of Speech*, XXXIX, 4 (Dec. 1953), 491-3.

John T. Marshman, "Art Approach to Reading Aloud," *Quarterly Journal of Speech*, XXXVII, 1 (Feb. 1951), 35-40.

Anthony Ostroff, "New Criticism and Oral Interpretation," *Western Speech*, XVIII, 1 (Jan. 1954), 37-44.

W. M. Parrish, "Elocution — A Definition and a Challenge," *Quarterly Journal of Speech*, XLIII, 1 (Feb. 1957), 1-11.

Margaret Robb, "Trends in the Teaching of Oral Interpretation," *Western Speech*, XIV, 3 (May 1950), 8-11.

David W. Thompson, "Interpretative Reading as Symbolic Action," *Quarterly Journal of Speech*, XLII, 4 (Dec. 1956), 389-97.

Garff Wilson, "Oral Interpretation and General Education," *Western Speech*, XIV, 4 (Oct. 1950), 27-9.

Some Evidence of Growth and Change in Speech Education in Illinois Public High Schools Since 1919

BILL BUYS

SOUTHERN ILLINOIS UNIVERSITY

Since the early part of this century, speech education in secondary schools has steadily increased. The evidence of such growth in Illinois is presented here.

It is good to have professional perspective. Planning curriculum, directing students, working with methods and materials, are professional activities aided by having an over-view of what has taken place.

Beginning in 1919 the State of Illinois has published an annual roster of all four year accredited public high schools; the roster lists the names of teachers and the titles of their teaching assignments. An analysis of these rosters provides data upon which some perspective can be built.

The following report is based upon the study of rosters for the school years of: 1919-20, 1926-27, 1936-37, 1946-47, 1956-57.

The following questions can be answered, in part, by the data secured from this study.

1. How prevalent is speech education in the public high schools of Illinois? What changes have occurred in this degree of prevalence?
2. How many public high school speech teachers are there in the state? What has been the change in this figure?
3. How frequently are speech courses listed as a teacher assignment? What changes have occurred in this matter?
4. What nomenclature is used to

designate speech education assignments? What shifts in title usage have occurred?

5. What are the cognate teaching areas and how many are there? Have these changed during the period studied?
6. How often do public high schools have teachers assigned to speech education only? Has this changed during the period?
7. How often do public high schools have more than one speech teacher? How has this changed since 1919?

Before presenting answers to these questions, the nature of the rosters needs clarification. In Illinois, the local school official is required to send to the State Department of Public Instruction the names of local high school teachers and the titles of their curricular assignments. There can be no qualitative assessment of the data. For example, the name John Smith and the assignment "speech" does not specify what "speech" means. It might mean public speaking, debate, dramatics, etc.

This report does not intend to say that speech education takes place only in those schools which report "speech teachers." Many schools of the state provide oral language education in courses titled English, so-

cial studies, home economics, and agriculture.¹

Table I summarizes the data which provides answers for the first three questions raised above.

In 1919-20 there were 529 Illinois public high schools. Thirty-five of these high schools employed speech teachers. In 1956-57 there were 691 high schools with 429 teachers of speech in 324 different high schools teaching a total of 507 speech courses. In 1919-20, 6.6% of all public high schools with accredited four year curricula had speech teachers; in 1956-1957, 46.8% of all public high schools listed staff assigned to speech education courses.

A study of Table I shows that during this period growth has been continuous. However, the period up to 1936-37 appears to have been the most rapid one in terms of the rate of growth. In 1919-20, 6.6% of all public schools listed speech teachers; in 1936-37 there were 33.9%, an increase of more than 27%; in 1956-57 there were 46.8%, an increase over 1936-37 of slightly less than 13%.

Although the percentage of all schools listing speech teachers has not expanded so rapidly since 1936-37, those schools which do have speech teachers have developed an increased attention to speech. The number of courses offered has increased significantly; the total number of speech teachers has also increased at a satisfying rate. Between 1926 and 1936, 146 schools added speech teachers; however, from 1936-1946 only 43 more schools mentioned speech instruction in their reports to the State Office. And between 1946 and 1956 we find only 28 added to the total of schools listing speech teachers. The total number of high schools in Illinois has decreased, but even on a percentage basis we can see that between 1926 and 1936 the percentage of schools offering speech increased 17.6% while between 1946 and 1956 there was only a 9.2% increase.

Also revealed is that in recent

years teachers are teaching increasing numbers of speech courses. Between 1946 and 1956 there were 100 courses added to the total of speech assignments, yet there were only 76 additional staff members noted. Later, when we examine the cognate teaching data, we will see further evidence of this.

Unquestionably speech education is growing in the State of Illinois. But what is the nature of the growth? If we examine the titles used to describe speech teachers' assignments we can find some data for an answer. Titles are not reliable but they are indicative of curriculum content, and emphasis.

Table II presents the shifts which have occurred in nomenclature used to describe speech teachers' assignments. The totals are those of the different titles used in each period to indicate speech education.

Table II offers some interesting data. Why is it that there has been a noticeable decline in the numbers of curricular assignments listed as drama? Of course, there are fewer high schools; and, there are also more teachers listed under *speech* which has become an umbrella term for speech dramatics? This should be studied further.

The most obvious shift in terminology has been from *public speaking* to *speech*. It might be pointed out that the Chicago schools have retained the title *public speaking* more consistently than other schools of the state. In 1919-20 five different titles were used; in 1956-57, 10 titles were used.

The title "rhetoric" appeared many times in the rosters. However, because that word is often used as a name for non-oral language education it was not included.

Quite clearly the title *speech* is currently the most used professional title. We need to note, however, the recent development of the titles, prefixed by *oral*. The advent of *communications* as a title also is to be noted. It is suggested that these titles reflect a resurgence of interest in

oral communications on the part of English teachers.

The title *debate* appears rather consistently since 1936-37. It must not

TABLE I
TOTALS AND PERCENTAGES OF ILLINOIS PUBLIC HIGH SCHOOLS
TEACHING SPEECH 1919-1957

	1919-20	1926-27	1936-37	1946-47	1956-57
1. Total no. of 4-year public high schools listed	529	666	752	787	691
2. Total number of schools reporting staff teaching courses classifiable as speech	35	109	255	296	324
3. Percent of all listed schools which list speech teachers.	6.6	16.3	33.9	37.6	46.8
4. Total no. of staff listed as assigned to speech teaching.	36	120	291	353	429
5. Total no. of times specific mention was made of courses which are classifiable as <i>speech</i> .	39	129	322	407	507

TABLE II
SHIFTS IN COURSE NOMENCLATURE FOR SPEECH EDUCATION
BETWEEN 1919-1957

Titles Used	1919-20	1926-27	1936-37	1946-47	1956-57
Communications	0	0	0	0	1
Debate	1	9	19	15	15
Declamations	0	1	1	0	0
Drama*	3	31	156	189	148
Expression	1	0	0	0	0
Extempore	0	0	1	0	0
Forensics	0	0	0	3	1
Intellectual**	0	0	1	0	0
Oral English	0	0	0	0	2
Oral Expression	3	0	0	0	0
Oral Interpretation	0	0	0	0	1
Oral Language	0	0	0	0	2
Public Speaking	31	85	90	34	32
Radio	0	0	0	1	5
Speech	0	2	51	143	253
Speech Correction	0	0	1	20	47
Oratory	0	1	0	1	0
Total Titles Used	5	6	8	8	10

TABLE III
THE SPEECH TEACHERS' COGNATE:

Titles of Cognate Teaching Assignments	1919-20	1926-27	1936-37	1946-47	1956-57
Administration	3	7	4	1	2
Art	0	0	0	2	3
Commercial	0	3	10	12	4
English	17	73	199	255	261
Foreign Lang.	4	11	37	49	21
Home Econ.	0	1	0	1	0
Ind. Arts	0	10	0	1	1
Library	0	2	8	37	20
Math.	0	4	6	8	3
Music	2	6	20	10	7
Physical Ed.	2	0	13	22	11
Science	6	4	5	7	1
Soc. Studies	1	6	44	33	35
Journalism	0	0	0	1	0
Totals	35	117	346	438	369

be concluded that only those schools with debate listed have debate. Most extra-curricular activity assignments of teachers are omitted from the rosters.

One method of determining what kind of advice to offer college students making academic choices is to examine the cognate areas being taught by those assigned to *speech*. Table III presents the various cognate areas taught and the total number of times cognate teaching areas are mentioned.

As one would expect, English teachers and speech teachers are usually the same person. However, how does one account for the decrease in numbers of cognate areas other than assuming that more teachers are handling *speech* only? It is interesting to note the 1946-47 figures, the year most closely related to the last war. The total number of cognate areas reported was at its highest. The librarian, physical education, and foreign language teachers assumed increased teaching responsibilities.

How often do schools have teachers teaching speech only? This is a question often asked by beginning

speech majors. It is a good question and one might suggest that if a single figure indicating the importance of speech in the curriculum were to be sought, it would be this one. It should be noted that in several schools there were two or more teachers teaching *speech* only.

In 1919 there were only 35 schools teaching speech. In the beginning it appears that those 35 schools devoted most of a teacher's time to oral language education. There then followed a period where speech teachers were added and who were apparently teaching more than speech. In recent years an increasing percentage of teachers are being hired as only speech teachers.

This recent increase in numbers teaching only speech is encouraging. The percentage figure reflects a healthy state for those who might want to teach *just speech*.

If we want to know the number of public schools which have more than one person teaching speech courses, we can also find this in the rosters. An examination shows that in 1919-20 only 2 schools had more than 1 teacher; in 1926-27, 10 schools were in this category; in

TABLE IV
TOTALS AND PERCENTAGES TEACHING ONLY SPEECH

Item	1919-20	1926-27	1936-37	1946-47	1956-57
No. of teachers listed as teaching <i>only</i> speech.	10	19	39	56	94
Percent of total teachers listed as teaching speech courses.	25.6	15.8	13.4	15.8	21.9

1936-37, 35 schools had more than 1 speech teacher; in 1946-47, 50 schools were in this group; and in 1956-57, 62 schools in the state had more than 1 teacher. The figures for 1956-57 are interesting. Forty-one schools had 2; 11 schools had 3; 6 schools had 4; 2 schools had 6; 1 school had 7 and 1 school had 9 teachers handling speech education.

Summary: The increase in speech education in Illinois public high schools has been constant though varied. The period up to 1936-37 appears to have been the period of most rapid growth. Since then, the rate has slowed somewhat. The total number of speech courses is growing rapidly; the total number of speech teachers and the schools offering speech appears to be increasing rapidly. The number of teachers teaching *just speech* is also increasing. Speech as a term of professional assignment appears to be replacing other terms. Dramatics as a term used to describe speech teachers' assignments is decreasing. English is still the major cognate area with

social studies second. There is a constant increase in the number of schools which employ more than one person to teach speech courses.

The State of Illinois, as other states, needs to continue to examine the changes and the patterns of change in speech education. Such examinations provide the professional person with a much needed perspective in these days when curriculum shifts are sudden and sometimes led by those with one-sided interests.

FOOTNOTES

¹For extensive analysis of the Status of Speech Education in Illinois as of 1957, see report of the Curriculum Committee of the Illinois Speech Association, printed 1958, available from Marcella Oberle, Northwestern University, Evanston, Ill.

**Drama* is used to represent such other titles as theatre, plays, and dramatics.

***Intellectual* is used to represent the teacher hired to teach speech activities in negro schools during the 1930's and early 40's. Contests called Track and Intellectual, consisted of all day festivals of athletics, music and speech.

J. Sterling Morton: Author of Arbor Day

WILMER A. LINKUGEL

UNIVERSITY OF KANSAS

J. Sterling Morton, an outstanding frontier orator in the latter half of the nineteenth century, enjoyed little political success, but through continual promotion of tree culture became the founder of Arbor Day.

America has seen great speakers who achieved little political success. An outstanding example is William Jennings Bryan, who, although sent to Congress by his constituents, was unsuccessful in three bids for the Presidency. Yet history records him as one of the greatest orators America has produced. Other notable orators have achieved even less political success. Nevertheless, many of them have contributed much to American development, one being J. Sterling Morton of Nebraska. Regardless of his lack of success at the polls, Morton was a prominent figure in the development of the American frontier. He was a leader in changing a large part of the Great American Desert into a productive agricultural area.

In 1854, twenty-two year old Morton, a Michigan resident, migrated to the undeveloped territory of Nebraska in search of his fortune. Soon after he got to the territory, he became active in politics, participating in nearly every major political discussion, both on the public platform and as editor of the *Nebraska City News*. President Buchanan appointed him Secretary of the Territory of Nebraska in 1858. During part of his term, Morton served as acting-governor.

He soon became a member, and an

extremely vocal one, of the Democratic minority in Republican Nebraska. Beginning in 1860, he was the Democratic standard bearer in many gubernatorial and senatorial campaigns. Each time he toured the state, making more stump speeches than any other candidate, his enthusiasm and ready wit caused people to flock to hear him speak. He gained a reputation as the most eloquent speaker in the state. But success was never his.

Not only was he a Democrat but also an ardent believer in sound money at a time when his fellow Westerners thought free and unlimited coinage of silver a panacea for most of their ills. Morton never compromised his beliefs, even when they stood between him and his highest objective — that of being elected to the United States Senate. He received partial reward for his faithfulness when in 1892 President Grover Cleveland appointed him Secretary of Agriculture in his second cabinet.

A. RHETORICAL TRAINING

Morton became interested in the art of oratory at the University of Michigan, where he received a college education grounded in the classics. He was required to read Lysias, Isocrates, Demosthenes, Cicero's *de Oratore*, and Newman's *Rhetoric* during his second year, and in his third year, Whately's *Rhetoric*.¹ Thus the

school's curriculum acquainted him with the rules of eloquence.

Morton spent much of his time in outside activities. Professor Whedon, with whom Morton boarded, wrote the young student's father that Sterling's "ambition was rather literary than scholastic; he shone better in debate than in recitation and was more a universal reader than a laborious student."² He joined the Phi Phi Alpha literary and debating society. The members soon developed a high regard for his speaking ability; they elected Morton, a freshman, to the office of Critic, in which capacity he was to criticize the manner of the speakers.³ At each session, time was allotted for him to perform this function. He gave his criticism considerable deliberation, and on one occasion wrote in his diary the entire criticism he planned to render at the next meeting. He criticized posture, bodily action, enunciation, articulation, diction, sentence structure, and organization. Florid language and attempts at wit abounded in his criticism. He told one debater to maintain a more erect posture so he would present a more pleasing figure: "... as it was he reminded me of a short bodied gnarled scrub-oak vainly endeavoring to stand firm in defiance of the weather and the wind — That he had any wind to contend against of course I would not be so absurd as to say." In criticizing a speaker's gestures, he proclaimed: "... as the claw appended to the amputated leg of the deceased turkey, grasps the empty air and writhes though dead, when the chords thereto are strung by the cunning thumb & finger of the interesting juvenile, so do the digital [sic] extremities of Mr. Chandler with equal gracefulness of motion, grasp now the empty air and now the nether extremity of his coat tail—we hope that this predisposition for light-fingeredness — will be snipped in the bud."⁴ Morton did not limit himself to criticism but set forth to the society rules of argumentation, "Canons of Controversy," which the debaters

were to follow. Moreover, the loquacious youth participated freely in the debating himself, and often introduced questions for future debates. He also availed himself of every opportunity to speak in public.

Morton, thinking oratorical skill important to a young man in search of his destiny, used a four-fold approach in an attempt to become a polished speaker: he studied the rules of eloquence, practiced speaking, listened to noted public speakers, and studied the texts of contemporary addresses. His diary reflects the last two practices. On October 12, 1852, he wrote: "Heard Horace Greely [sic] speak — September 9th I heard Lewis Cass and Stephan [sic] A. Douglas — September 10th next day after Greely on the fifth of this month I had the pleasure of hearing John P. Hale."⁵ On another occasion he noted having heard Mr. Ingersoll.⁶ Whenever copies were available to him, he read the texts of vital speeches of the day. For example, in February 1851, he entered in his diary that he was reading Horace Mann's address.⁷ In later years, he kept his habit of scrutinizing the texts of speeches given by contemporaries. Friends frequently sent him manuscripts of important addresses; sometimes he wrote and requested them.

Morton, impetuous and outspoken, became a critic of university affairs. One incident involving the dismissal of a member of the faculty whom Morton especially esteemed led to his expulsion from school. The expulsion caused a bitter wave of protest among students and newspapers of the state, led by the *Detroit Free Press*, wrote editorials supporting him. Morton was readmitted, but spoke critically again and was re-expelled, failing to graduate with his class. Two years later the faculty recanted, adopted a remission of Morton's expulsion, and granted him the usual degree.⁸

B. THE SPEAKER

1. *Delivery*

Morton spoke with animation. The

Brownville correspondent for the *Omaha Herald* wrote that, in a joint debate, he "out-spoke himself, for *vehemence*, wit and sarcasm, out-stripped everything I have heard in Nebraska."⁹ As a first semester freshman at the University of Michigan, Morton wrote in his diary: "Eloquence . . . is the spontaneous pouring out, of bright impassioned thought—So that it may flow in with resistless might, from one Soul to another, making the reservoir like the fountain head—to be filled with the same waters—at the same time."¹⁰ These words denote Morton's great audience appeal. In his soul was "bright impassioned thought" which he ever tried to instill in the "reservoir of people." He had firm convictions and whenever he spoke he advocated them with all the vigor and enthusiasm he possessed.

Mixed with the orator's vigorous style of delivery was the factor of emotion. Grandson Sterling writes: "Grandfather was a man of deep emotions and he showed his emotion at times in his speeches. However, he was not what you would call a 'tear jerker'."¹¹ Speaking at Democratic State Conventions, Morton despite the bleakness of the chances of victory, was usually able through his oratorical endeavors to stir up great enthusiasm for the campaign.

In discussing Morton's nomination for governor in 1892 at the Democratic convention, his biographer states: "Amidst the wildest applause Morton was escorted to the platform. He accepted the nomination . . . And once again he whipped the Democracy into enthusiasm for the campaign . . . It was a great speech. Added to Bryan's magnificent effort on the tariff, it proved to the Democracy that though they might be short on numbers, they definitely were long on oratory. Morton and Bryan—the old and the young, the conservative and the radical—each spell binding the convention . . ."¹²

When at the University of Michigan, Morton spoke sarcastically of

"mechanical" oratory.¹³ However, if one is to believe the anti-Morton press, he assumed a definite stance or pose while speaking. The *Nebraska Herald* wrote of Morton's position: "He places his right foot 18 inches in the rear of his left, places his arms akimbo, bends himself backward to the shape of a *drag*, throws his head to one side, and looks particularly sharp . . ."¹⁴ The hostile *Nebraska Advertiser* commented: "We will do him the credit . . . of saying that his declamatory efforts were passable. We are sorry to say we cannot compliment his attitudinal display. Most of the time while speaking, his body occupied about the position one does in the barber's chair when being shaved."¹⁵ These accounts are typical political exaggerations of the 1860's, but they do indicate that at least in his early years Morton's speaking stance was somewhat mechanical.

He used facial expression and movement, but gestured only moderately.¹⁶ His physical appearance was striking. He was a man of great dignity and made a favorable initial impression on his audience.

His voice was clear and his words were well enunciated. Even one of Morton's severest political opponents, the *Omaha Republican*, praised his "silvery accent," and "clear cut enunciation."¹⁷

2. Personal Prestige

J. Sterling Morton was one of the first settlers to come to the territory of Nebraska. He watched the territory grow and prosper, from a government, and subsequently become a state in the Union. He traveled widely on personal business and in public speaking appearances, and as a result became well known to the people of the state. Furthermore, judging from the Arbor Lodge Journal, many enjoyed the hospitality of Arbor Lodge, Morton's home in Nebraska City; notations indicate that frequently people remained over night. Morton was so well known in the state that a reporter for the *Brownville Advertiser* remarked: "I suppose Mr. Mor-

ton is so well known in Nebraska that any attempt to describe his personal appearance would be as uncalled for as to describe our indigenous Cotton wood tree. . . ."¹⁸

During political campaigns the Republican press was vitriolic in its criticism of Morton, and the opposing candidates often attacked his character, but after the election many of his political enemies were his personal friends. In the campaign of 1882, the *Omaha Republican* stated: "Everybody in Nebraska knows him, and no one knows him not to like him. He is a good citizen, identified with the best interests of the state; he is public spirited and liberal; a good neighbor and fast friend; he is a gentleman and a scholar; . . . he speaks with a sincerity which seems to spring from true conviction of everything he says."¹⁹ Even out of state newspapers paid him tribute. The *Illinois State Register* said: "Mr. Morton is a gentleman of rare abilities, the peer of any man in the great northwest; he is a most intelligent democrat of the true Jeffersonian type, and is a gentleman whose private and public life is of the purest character."²⁰ The *St. Louis Republican* called him "one of the prominent characters of the country, a man whose literary, business and political abilities are known in every quarter of the Union. He is a part of all that is best in the history of his state . . ."²¹

Despite Morton's great personal popularity, people did not vote for him at the polls. Thriving on conflict, he was usually found on the side of the minority. Alfred Henry Lewis wrote in the *Saturday Evening Post*: "Bent for conflict, he must be the opposite of an environment. Being among free soil folk, he had been for slavery in the old days; coming from a silver region . . . he was a fierce champion of gold; finding protectionists all about him, he was for beating tariff to the flat levels of free trade; hemmed in at home by a solid wall of Republicans, he was a Democrat whom Jefferson would have applaud-

ed and Jackson taken by the hand . . ."²² Morton's personal reputation and rhetorical skill could not counteract his unpopular political views; however, his crowd pleasing abilities assured him of an audience whenever he spoke.

C. THE SPEECHES

Morton wrote manuscripts for his major addresses. He would spend several periods working on his speech, and then take his draft to some of the community's leading citizens, read it to them, and ask them for criticism. Then he wrote his final manuscript. When he wrote his "University Address" for the dedication of the University of Nebraska, he made the following notations in his diary:

August 25, 1871

Rained much last night. Remained at home and wrote faithfully on my address to be delivered at the opening of the University of the State of Nebraska on the 6th of next month.

August 26, 1871

Read twenty six pages of my University Address to Dr. Parker and Creegan the High School Principal and Chief Justice Mason. They all complimented it in a most satisfactory manner.

August 27, 1871

Finished writing my speech for the University Dedication.

When writing his speech for the Lincoln State Fair in 1873, on August 8 Morton wrote, "Think of introduction to my State Fair Address at Lincoln for next month . . .;" on August 18, "Began work on Lincoln State Fair Speech & wrote first lines thereof today . . .;" on August 24 he mentioned the speech, and on August 30 he remarked that he had finished it.

For speeches of less significance Morton oftentimes did not write manuscripts but made copious notes, and in joint debates during political campaigns he showed ability to speak extemporaneously. However, he usually committed his manuscript speeches to memory.²³

One of the most interesting features of Morton's speeches is the style. As a student at the University of Michi-

gan he developed a flair for ostentatious language; this remained a trait of most of his speeches after he left school. In his holiday addresses he used pedantic phrases such as "the flatulent adulation of some ephemeral newspapers."²⁴ As Secretary of Agriculture, Morton wrote his speeches in a simpler style. They were not excessively ornate, but concisely stated his thoughts. Professor Arthur L. Perry of Williams College described the speech Morton gave at the World's Congress on Agriculture in 1873 as "clear as a bell, sound as a nut, and as lively as a play."²⁵ Regardless of style — simple or florid — Morton's language was invariably animated and vigorous. He made abundant use of rhetorical devices such as alliteration, figures of speech, parallelism, rhetorical question, and grouping of three, and employed comparison and antithesis to give vividness to his thoughts.

On the stump Morton was a master of irony and story telling, being at his best in joint debates. His listeners were always assured a good time. Opponents sometimes accused him of evading the issues and instead entertaining the crowd with funny anecdotes.²⁶ Morton's wit was so keen that the *People's Press* asserted, "We heard a number remark that it [Morton's speech] was as good as a circus."²⁷

His logic was clear and valid. The critical listener might not have agreed with Morton's hypotheses but he must have found it difficult to detect fallacious reasoning in the speeches. The logical element of Morton's speeches may well reflect his intensive training in logic at the University of Michigan.

Morton's holiday addresses usually contained many emotional appeals, the types depending, of course, upon the speech situation. He made many references to God and used numerous Biblical allusions. His University of Nebraska dedicatory address contained nine distinct references to the Deity. On the other hand, Morton's speeches as Secretary of Agriculture

contained little emotional proof; they depended almost soely on the logical element.

Morton tried to increase his prestige during the course of his speeches. Many times he took advantage of his stature as one of the first settlers in Nebraska. A favorite device was to refer to the history of Nebraska or to the history of the town in which he was speaking. On one occasion in Omaha, the group, which Morton was to address, was unexpectedly serenaded by the Omaha Glee Club. When he commenced speaking, (the *Bee* reports)

Mr. Morton said the beautiful music called to his mind the first serenade he ever listened to on the town site of the present city of Omaha twenty-eight years ago, when the crone of the Indian and the whoop of the wolf were the only music to be heard on this desolate prairie. The contrast between the unearthly noise at that time and the exquisite harmony heard this evening, between the rude huts of that time and the magnificent structure in which he now stood, made it seem either that his lot had been cast among a lot of wonderfully progressive people and in a beautiful productive land or else that he was very old.²⁸

A second favorite device was to attempt to establish common bond with his listeners. He especially made use of the pronoun "we". In a speech at Nebraska City in 1859, he reminisced: "We acquired great velocity and speed — in fact, became a surpassingly 'fast' people. We aspired at once to all the luxuries and refinements of older and better regulated communities in the East. We emerged suddenly from a few rough-hewn squatters, arrayed in buckskin and red flannel, to a young nation of exquisite land sharks and fancy speculators dressed in broadcloths."²⁹

D. OCCASIONAL SPEAKING

Morton was an extremely popular occasional speaker, being called upon to speak at many different events. One such event was the weekly lecture series held at Nebraska City during most of Morton's life. These lectures took place in the court house or in one of the city's churches and the

audience usually filled the room. Sometimes Morton delivered lectures in other cities. On the evening of March 20, 1869, for example, he lectured to a large audience in the Lecture Room of Omaha's Presbyterian Church on the subject of "Hospitality." His purpose was to promote the building of a hospital in Omaha.³⁰

Morton also made out-of-state appearances as a public speaker. In 1884, he made an address at a free trade convention held in Detroit. On the way home he stopped in Des Moines, Iowa, to attend the State Democratic Convention. There he was persuaded to go on the stump through Iowa for free trade. As Secretary of Agriculture he addressed such groups as the Chicago Iroquois Club, the Convention of Swine Breeders, and the faculty and students at the University of Tennessee.³¹

Morton was at his best as a holiday orator, making numerous Independence Day orations and on several occasions the feature speech at the Nebraska State Fair. He received so many speaking invitations that he found it necessary to refuse many of them because of the demands of his work as a railroad representative and operator of the Arbor Lodge farm at Nebraska City.

From the time Morton set foot on the Nebraska side of the Missouri River in 1854, his mind began picturing the development of these vast grass lands into a productive agricultural community. At his Arbor Lodge farm he became the leading force in this development, planting hundreds of trees and shrubs, and experimenting with the production of crops and the breeding of livestock.

Morton came to the conclusion that in order to build a better civilization

on the sprawling Nebraska plains people should plant trees. Nearly everywhere he spoke he proclaimed his tree gospel to the settlers, becoming a veritable Johnny Appleseed. Because of his efforts in behalf of tree culture, a resolution was passed at a meeting of the State Horticultural Society on October 5, 1871, appointing Morton to prepare and publish an address to the people of the state setting forth all important facts relative to fruit culture in Nebraska. Morton presented his "Fruit Address" to the Horticultural Society in Lincoln, January 4, 1872. Since the State Board of Agriculture was meeting in Lincoln at the same time, he attended both meetings, and at a meeting of the Agricultural Board, Morton offered a resolution providing for an annual tree planting day, to be known as Arbor Day, in the state of Nebraska. The resolution was unanimously adopted. Two years later the State Legislature designated April 22, Morton's birthday, as Arbor Day, a day for planting trees. The idea soon spread to most states in the Union.³² Thus Morton's rhetoric had far reaching effects. Arbor Day was his proudest achievement.

Morton's home and estate, Arbor Lodge, at Nebraska City has been preserved as a memorial. Upon the grounds, surrounded by trees, stands a monument bearing the simple inscription: "J. Sterling Morton, 1832-1902. Author of Arbor Day." Today more than a half century has passed since Morton's death, but to the people of the Great Plains area, who are indebted to Arbor Day for many of their trees, the ghost of J. Sterling Morton still speaks in oratorical tones: "*Si quaeris monumentum, circumspice*—If you seek my monument, look around you."³³

FOOTNOTES

³⁰Burke A. Hinsdale, *A History of the University of Michigan*, (Ann Arbor: Published by the University, 1906) 76-78.

³²Letter, D. D. Whedon to Julius Dewey Morton, July 3, 1854. Morton Collection, University of Nebraska Library.

³Constitution of the Phi Alpha Society of the University of Michigan found in the back of Morton's diary for 1852.

⁴Morton's diary, October 8, 1852. Morton Collection.

⁵Morton's diary, October 12, 1852.

⁶Morton's diary, March 10, 1851.

⁷Morton's diary, February 17, 1851.

⁸James C. Olson, *J. Sterling Morton*, (Lincoln: University of Nebraska Press, 1942), 28-29.

⁹The Brownville *Advertiser*, May 30, 1866.

¹⁰Morton's diary.

¹¹Letter, Sterling Morton to the author. Mr. Sterling Morton heard his grandfather speak on several occasions. He was sixteen when his grandfather died.

¹²Olson, *Morton*, 341.

¹³Morton's diary, November 16, 1850.

¹⁴*Nebraska Herald*, September 20, 1860.

¹⁵*Nebraska Advertiser*, September 13, 1860.

¹⁶Letter, Sterling Morton to the author.

¹⁷Omaha *Republican*, clipping found in Morton's scrapbook. Date is not recorded.

¹⁸Brownville *Advertiser*, September 21, 1871.

¹⁹Omaha *Republican*, Morton's scrapbook. Date is not recorded.

²⁰*Illinois State Register*, Morton's scrapbook. Date is not recorded.

²¹St. Louis *Republican*, Morton's Scrap Book. Date is not recorded.

²²Alfred Henry Lewis, "The Lighter Side, Little Comedies of Mr. Cleveland's Second Cabinet," *Saturday Evening Post*, cited by Olson, *Morton*, 365-366.

²³Letter, Sterling Morton to the author.

²⁴Address delivered at the first Nebraska Territorial Agricultural Fair, Nebraska City, September 21-23, 1859. Morton Collection.

²⁵Quotation found on the front cover of Morton's bound speech delivered at the Congress on Agriculture, Chicago, October 16, 1893.

²⁶*Nebraska Advertiser*, September 13, 1860.

²⁷*People's Press*, September 20, 1860.

²⁸Omaha *Bee*, Morton's scrapbook. Date is not recorded.

²⁹Address at Nebraska City, September 21, 1859.

³⁰Morton's diary, March 30, 1869.

³¹Addresses in the Morton Collection.

³²*Arbor Day*, edited and compiled by Robert W. Furnas, (Lincoln: State Journal Company, Printers, 1888), dedicated to Hon. J. Sterling Morton, Author of Arbor Day. See also Olson, *Morton*, and James C. Olson, *History of Nebraska*, (Lincoln: University of Nebraska Press, 1955), 322-323.

³³Arbor Day Address at the State University, Lincoln, Nebraska, April 22, 1887.

REPORT OF CENTRAL STATES SPEECH ASSOCIATION NOMINATING COMMITTEE

The Nominating Committee designated below has selected the following persons for nomination as officers of the Central States Speech Association:

For President-elect: Henry L. Ewbank, Jr., Purdue University.

For Vice President: Bradford G. Barber, Illinois State Normal University.

For Executive Secretary: Merrill T. Baker, University of South Dakota.

The President-elect will serve as President during the 1961-62 term. The Vice President will serve during the 1960-61 term. The Executive Secretary will serve for a three year term from 1960-63.

Nominating Committee: Robert Wick

Paul Boase

Raymond Smith

Halbert Gulley

Leroy T. Laase, *Chairman*

Logical Propositions and Debate Resolutions

DAVID W. SHEPARD
BALL STATE TEACHERS COLLEGE

The argument that "it is unethical to argue both sides of a debate resolution" is unsound insofar as the argument assumes that factual and logical considerations are relevant to resolutions and that convictions are relevant to argument.

When Osgood Conklin dismisses debate as immoral because, among other things, debaters argue both sides of the question, we ought not to take the argument seriously. Mr. Conklin has the weighty problems of high school athletics on his mind, and he ought not to be bothered by anything that will demand intellectual effort beyond his capabilities. When the charge comes from one who would under no circumstances abolish debate, the argument deserves serious consideration. For a debate program which would never permit a student to argue against his convictions assumes that convictions are relevant to reasonable argument, and it assumes somewhat paradoxically that students can be taught to think and to retain their convictions at the same time. This is an old argument, and it is still pursued with vigor and enthusiasm.¹ Perhaps we will never resolve the issues, for when we mention "conviction" and "ethical" we introduce metaphysical elements that cannot be resolved as might a question of mistaken fact or of improper grammar.

An analysis of the assertion *that it is unethical to argue both sides of the question* appears to involve two issues. First, one's convictions are sacred, and one ought not to argue against them. Second, this is logical because a resolution and one's convictions cannot be true and false at

the same time. In the Murphy-Cripe articles, neither questioned the relevance of convictions. More interesting yet, neither questioned the applicability of the Law of Noncontradiction to convictions or to debate resolutions. It is this, happily, which raises the question of improper grammar.

It is understandable why convictions are not questioned, for the word *conviction* lands somewhere in the region of the thalamus and induces a degree of muddle-headedness. One tends to mistake not thinking at all for the entertaining of lofty thoughts. The reasonable man's solicitude for the convictions of others is understandable on more serious grounds, for more men have been lynched for their convictions than for the color of their skins. Nevertheless, we ought to inquire into the nature of the student's convictions before we applaud him for maintaining them, and before we make it a virtue never to change one's mind. If we cannot tinker with a student's convictions, we may not be able to educate him at all, and we will have to take refuge in the dust cloud of adjustment and teach him to conform. For the moment, suffice it to say that the history of genuine education is littered with shattered convictions.

If we can free ourselves from the solemnity about convictions, we are left with the second part of the argu-

ment which is entangled with the Aristotelean Law of Noncontradiction. When one who is genuinely concerned with debate says that it is unethical for a debater to "violate" this law, he probably means that the debater's argument is unsound. This argument would be sound if debaters contend that something can be both true and false at the same time, and if the law applies to debate resolutions. Does it? We must begin by examining the differences between propositions and resolutions in order that we may answer an important question. Are debate resolutions propositions?

What do we mean by the term *proposition*? "A proposition is whatever a declarative sentence declares to be true or false."² This logical and grammatical definition restricts us to two types of propositions: logical and factual.³ There is a third declarative sentence which has the outward appearance of a proposition, but is not a proposition at all. A. J. Ayer classes it as a sentence which is not literally significant for we have no means for verifying it.⁴ Now we hit the question of grammar, for the declarative sentence occurs only in the indicative mood.⁵ We must work carefully from here, for while grammatical considerations dictate that the mood of the verb governs the meaning of the sentence, some may feel that semantic or rhetorical considerations take precedence over grammar when we consider debate resolutions. Only through restricting ourselves to logical and grammatical considerations can we answer the question of whether or not the Law of Noncontradiction (or any other logical postulate) applies to debate resolutions. We will find that the Law of Noncontradiction does not apply to resolutions by virtue of the mood of the verb in the resolution. Resolutions and propositions are entirely different kettles of fish.

Minneapolis is in Minnesota or it is not is a logical proposition and it is logically true. It illustrates the

Law of Noncontradiction in that both alternatives cannot be true. The proposition is a declarative sentence and it is in the indicative mood. All of this is determined by the verbs. Of course the class featherhead who has passed one semester of semantics can equivocate if he means by *Minneapolis* in the first alternative, *Minneapolis*₁, a city of some size on all known maps of Minnesota, while he means *Minneapolis*₂ in his second alternative, an inconsequential rural community in some Southern state. This violates another Aristotelean postulate, the Law of Identity, that it is advisable for a term to mean the same thing throughout any unit of discourse. Semanticists will scarcely quarrel with this, for they are famous for their fulminations against the misuse of Aristotelean logic. It is no disproof of the postulates that the just-add-hot-water-and-serve thinkers shift meanings and maintain contradictions in their political and theological lucubrations.

If we remove the either-or constants from the logical proposition, and if we restrict ourselves to one alternative, *Minneapolis is in Minnesota*, we have a factual proposition. It is a declarative sentence and it is in the indicative mood. Again, the verb determines this. This is a literally significant sentence, for we know how to verify it. Indeed, when debaters clash on such trivia as "*Minneapolis is in Minnesota*," the overly-serious ought not to confuse frolic and banter with the factual use of language. We might note as an aside that debaters seldom debate factual propositions except as they are subordinate to the debate resolution. And rarely do debaters debate logical propositions. The argument that debating both sides of the resolution promotes sophistry flounders here, for the debate would seem to be sophistical only if the debaters declare that a logical proposition can be true and false at the same time, or that a question of brute fact can be true and false at the same time, or

that a logical proposition can be palmed off as a substitute for factual evidence and the research that goes with it.

It is certain at this point that tests of factual truth and of logical truth apply only to propositions. Do such tests apply to resolutions? They do not, for resolutions are in the subjunctive mood. One can hardly debate the truth or falsity of a resolution anymore than one can debate the truth or falsity of a stipulated definition.⁶ A debate resolution, in its formal sense, is out-and-out subjunctive: "Be it resolved, that Congress enact the Kennedy-Ives Bill . . ." In its more popular form we find the modal auxiliary *should* or *ought*: "Resolved, that Congress should enact . . ." Both the subjunctive *enact* and the optative *should* pertain to suppositions about the future, to moral obligation, or to necessity.⁷ Bluntly, the debate "proposition" is not a proposition at all, and neither logical nor factual considerations are relevant to it in the sense that it is unsound to argue for it and against it. If we deny that *mood* no longer has any meaning for the English language, and if we contend that only rhetorical and semantic considerations are relevant to debate resolutions, then of course the whole case falls. We are in the awkward position of saying that the verbs in the following sentences mean the same thing: Eisenhower is President of the United States. Eisenhower should be President of the United States.

What we have with the debate resolution is an hypothesis. It is not an hypothesis in one scientific sense, for we cannot prove a debate resolution to be factually or logically true or false. Yet it is an hypothesis in another scientific sense in that factual evidence may support conflicting factual propositions which in turn tend to establish the probability that certain things will or will not occur if the policy is adopted. We can never quite eliminate superstition and the personal whims that accompany the

anticipation of policy. This returns us to the first part of the argument that has to do with our nonexperimental beliefs, well larded with mystery and humbug, that we call convictions.

In a sense, debate represents an effort to introduce scientific procedures into the nonexperimental areas of politics and religion. The scientist is usually considered to be concerned with acquiring evidence through which he will sustain or deny his hypotheses. His hypotheses are not sacred, and they admit error. The politician and the theologian, on the other hand, are concerned with power and with controlling human conduct. Their "hypotheses" are Absolutes and Divine Law. Their conclusions determine whether the evidence is true or false. Intellectually, the rear-engine drive—cart before the horse—has been with us for centuries. The position of the college debater is more nearly approximate to that of the scientist than of the politician in that the debater ought to be concerned with gathering reasonably sound evidence and argument to establish probability within reasonable limits. In so far as the debater does this and divorces himself from the absolutes we call convictions, he legitimately appropriates experimental method to nonexperimental matter.

This interpretation has its own mythological overtones, for it is a description of how debaters ought to act, not how they act. It does not quite come to grips with an exasperating problem. Political and religious doctrines have their own criteria of validity, and experimental criteria are irrelevant to them. How can we resolve this? Perhaps when we say that convictions have their own criteria of validity, we mean that true believers are in no condition to think critically about their convictions. It means that scientific procedures do not make nonscientific beliefs scientific. There is confusion here, for many appropriate the vocabulary and the procedures of some scientific method

to give old convictions an ingratiating air of plausibility. We get a pseudo-scientific method. If we lift the procedure from $2 + 2 = 4$, and if we apply it to *wheel + mine = wheel-mine*, we do nothing more than contrive a new word. Regardless of what the wheelmine cult may say, the existence of the word does not predicate the existence of a place where one mines wheels. We have a parody of a scientific method except, of course, to the devotees who are convinced that there are wheelmines. These believers will not debate against their convictions, neither will they debate the affirmative on "Resolved, that the government should nationalize wheelmines."

When a scientific method is applied seriously to a nonscientific belief, we have the deliberate destruction of the conviction. If we apply experimental procedures to the conviction that "Negroes ought to be segregated," we no longer have a conviction. We have an hypothesis of policy. This will be accepted or rejected depending upon the truth or falsity of certain factual propositions. At least this would be the case in the scientific sense. In the sentimental sense the hypothesis "Negroes ought to be segregated" is a rationalization for current policy. It may be a formulation of the sentiments of the audience which they, in their small way, cannot make articulate. The validity of the conviction will be determined by whether or not the audience and the speaker believe it.

This raises delicate problems in education and in debate. If education involves more than an accumulation of information (much of it disquieting), and if debate involves

more than an accumulation of pleasant and unpleasant information and argumentative techniques, then education and debate require a deliberate attack upon convictions. Remember, these convictions are held solely by virtue of their being convictions. This may seem somewhat revolutionary, even in modern education. There are some speech and composition instructors who say that they are not interested in what the student says or writes, if only he will write it and speak it with elegance and clarity. Above all, let us not tamper with convictions. The refutation to the contention that we should attack convictions may take the form of a reductive fallacy. "According to your ideas, the educated student is he who agrees with his instructor!" Perhaps we can avoid this by making one concession in taking a cue from Bertrand Russell. We care not how bizarre the student's convictions may be, if only he will listen to new evidence.⁸

The intentions of debate and of education ought to be identical. Debate is one means whereby the student with ability can be exposed to new ideas and can examine his convictions and discover their irrelevance. If the student's convictions are somewhat tattered at the end of the debate season, then so much the worse for the convictions. If, however, convictions are to rule the roost, if debate is to be a means whereby the student becomes more articulate and more firmly entrenched in what he already believes, then debate becomes a ritual to fill empty heads with additional misinformation. Then let us sponsor activities which require nothing more challenging than the construction of homecoming floats and the election of beauty queens.

FOOTNOTES

¹Richard Murphy, "The Ethics of Debating Both Sides," *SPEECH TEACHER* VI (January 1957), 1-9, and Nicholas M. Cripe, "Debating Both Sides in Tournaments is Ethical," *SPEECH TEACHER* VI (September 1957), 209-212.

²Henry W. Johnstone, Jr., *Elementary Deductive Logic* (New York, 1954), 2. This is the *logical* and *grammatical* definition of proposition. Webster's *New World Dictionary* gives the rhetorical definition as "something to be discussed . . . or up-

held."

³Johnstone, 7-22. This is an excellent treatment of propositions. See also, Max Black, *Critical Thinking* (New York, 1946), 15-18. Monroe C. Beardsley, *Thinking Straight* (Englewood Cliffs, N.J., 1956), 2-7, and Robert T. Harris and James L. Jarret, *Language and Informal Logic* (New York, 1956) 76-79, are somewhat more liberal in their definitions.

⁴A. J. Ayer, *Language, Truth and Logic* (New York), 35.

⁵Bertrand Russell, *An Inquiry into Mean-*

ing and Truth (London, 1951), Chapter 2. Any grammar text would seem to indicate this. Yet L. M. Myers, *Guide to American English* (Englewood Cliffs, N. J., 1956), 360, says: "Indicative: An unnecessary term in English."

⁶Black, 190.

⁷Homer C. House and Susan Emolyn Harman, *Descriptive English Grammar* (New York, 1955), 110-115, 129-132.

⁸Bertrand Russell, *Understanding History and Other Essays* (New York: The Philosophical Library, 1957), 57-58.

CURRENT ARTICLES IN THE REGIONAL JOURNALS

SOUTHERN SPEECH JOURNAL.....CHARLES M. GETCHELL, *Editor*

SPRING 1960

The Hallam Females.....CHARLES RITTER
Inequality, The Great Chain of Being, and Ante-Bellum Oratory.....ANTHONY HILLBRUNER
Back to the Red Clay Hills.....BERT E. BRADLEY, JR.
The Frozen Countenance.....ANNE DANIEL
Letters to a Bishop.....THOMAS H. MARSH
The *Rhetoric*: An Aid in the Study of Drama.....DOROTHY SKRILETZ
A Comparison of Debate Results Obtained by Participant and Critic Judging.....
THOMAS R. KING, THEODORE CLEVINGER, JR.

TODAY'S SPEECH.....ROBERT T. OLIVER, *Editor*

APRIL 1960

How to Speak Without Notes.....LIONEL CROCKER
Fostering Group Thinking.....JOHN K. BRILHART
How to Make a Good Speech.....MILTON J. WIKSELL
Broadcasting's Hidden \$64,000 Question.....WILLIAM D. SAMPLE
The Future Role of Linguistic Science in Speech Education.....WILLIAM W. DUNCAN
Another Use for Tape Recordings.....LOUIS J. LABORWIT
Emerson's Almost Perfect Orator: Edward Taylor.....ECBERT S. OLIVER

WESTERN SPEECH.....DONALD E. HARCIS, *Editor*

SPRING 1960

Darwinism in the Theatre.....THEODORE HATLEN
The Agitator in American Politics.....CHARLES W. LOMAS
The Boylston Chair.....PAUL E. REID
Echo to the Sense.....STANLEY GLENN
Speech Therapy in Europe.....SUE EARNEST
Speech and the Critics.....FRED MCMAHON

Sherman Adams' Resignation Address

JERALD BANNING
INDIANA UNIVERSITY

Sherman Adams, a man without formal speech training, utilized in his resignation address each of the six general methods of establishing one's character as suggested by Thonssen and Baird in Speech Criticism.

On September 22, 1958, Sherman Adams, a man of supposedly sterling character and with a previously unblemished political record, was forced to resort to the employment of ethical proofs to re-establish his good character in the eyes of the nation. The situation was similar in some respects to the "Nixon Affair" just six years earlier. In 1952 the Republican candidate for Vice-President was charged with receiving some 18,000 dollars from wealthy oil men to help defray his campaign expenses. Nixon avoided the charge by denying that there was anything wrong with his accepting the money. The charge was apparently forgotten, since two months later Richard Nixon was elected Vice-President of the United States.

In 1953 Sherman Adams resigned his position as Governor of New Hampshire—a position he held since 1949—to be appointed the Assistant to the President of the United States. Prior to that time, he was a United States Representative from 1945 until 1949, and a New Hampshire State Representative from 1941 until 1945.

Mr. Adams was known as a man of great integrity and ability. For nearly six years, from January, 1953, to late September, 1958, he operated the intricate staff system at the White House. The process of maintaining the efficiency and of retaining the experience of the White House staff has

been referred to as both important and difficult.¹ Some have even called Sherman Adams "the power behind the throne," for it was he who decided who could see the President and what correspondence should be brought to the President's attention.

Above all else Sherman Adams was a man respected by many, hated by some, and feared by others, a man whose life ranged from the farms in Vermont to the White House in Washington, D.C., a man of great personal integrity.

In June, 1958, Sherman Adams was called before the House of Representatives' Subcommittee on Legislative Oversight to answer a charge brought against him by a Boston financial operator and ex-publisher named John Fox. The charges were that Bernard Goldfine, business man of Boston and friend of Sherman Adams, had given Mr. Adams a Vicuna Coat and paid a large hotel bill for him in return for certain political influences which would be in the favor of Mr. Goldfine.

In answer to this charge Mr. Adams testified that "he had never influenced nor attempted to influence any agency, or any officer or employee of any agency in any case, decision, or matter whatsoever."²

The original charge was brought by Mr. Fox, not to discredit the reputation of Sherman Adams, but to ruin Bernard Goldfine, whom Mr. Fox be-

lieved had caused him to lose a great deal of money. However, once the charge was made little time was wasted by the Democratic party in turning it into a political question. This in turn caused the members of the Republican party, especially those running for re-election in November, to demand the resignation of Sherman Adams in order to save them from political defeat.

Even though the subcommittee did not prove that Sherman Adams had influenced any governmental agency, the proof of the acceptance of gifts was enough to show the possibility of improper governmental influence. The mere denial by Sherman Adams was not enough to satisfy his critics, and the political pressure continued until he tendered his resignation.³

The decision to resign, according to some, was not left to Mr. Adams—contrary to the impression left with the audience after his speech. It rather rested with President Eisenhower himself.⁴

'It was,' the President said privately, 'the hardest, most hurtful decision' he had made since taking office, and he handed Alcorn 'the dirtiest job I could give you,' that of firing Adams.⁵

There was much controversy as to whether or not Adams resigned or was fired. A news item in the October 3, 1958. *U.S. News & World Report* stated,

At no point in the long, delicate negotiations did anybody tell Mr. Adams to resign. Mr. Eisenhower did not fire him directly or indirectly. But toward the end it was clear to both that Mr. Adams would have to be out of the White House before the November election.⁶

Conversely, John L. Steele, *Time-Life* Washington Bureau Chief, said that "at times it appeared that Adams wanted his leave-taking to be presented to the public not as a voluntary resignation but as the discharge it actually was."⁷

Whether he resigned or was fired has little bearing on the fact that great personal and political pressure was brought to bear on the former

governor. The pressure became apparent during the speech itself when Mr. Adams' grim face and tight lips told the story.

On September 22, 1958 at 5:35 P.M., Eastern Standard Time, Sherman Adams was introduced over a nationwide radio and television network. His purpose was to disclose his decision to resign or to not resign his position as Assistant to the President.

This action brought forth a major question. "Why did Adams resign over radio and television instead of in a less public way?" The most probable answer was that he wanted to re-establish his character. This theory was further supported by the fact that Sherman Adams would not disclose his decision ahead of time.

A study of Mr. Adams' resignation address strongly indicates that he did attempt to re-establish his character. Adams employed each of the six general methods to establish one's character listed by Thonssen and Baird in *Speech Criticism*.⁸

First, Adams associated himself with what is virtuous and elevated. In doing this he attempted to establish that he should be grouped with other responsible officials. "The sworn testimony that I then gave, together with that of every responsible official of whom the committee made inquiry. . . ."⁹

Second, Adams bestowed, with propriety, tempered praise upon himself in order to establish the idea that if he possessed one virtue he would then possess others. ". . . it is not — nor has it ever been — my nature to run in the face of adversity and, in my years of public service — nearly 20 now — I have never once done so."¹⁰

Third, Adams linked his opponent's cause with what is not virtuous. ". . . a campaign of vilification by those who seek personal advantage by my removal from public life has continued up to this very moment."¹¹

Fourth, Adams minimized the unfavorable impression of himself by stating that he was not guilty of the

charge made against him. It was "established that I had never influenced nor attempted to influence any agency, or any officer or employee of any agency in any case, decision, or matter whatsoever."¹²

Fifth, Adams relied upon authority derived from his personal experience to re-establish his good character, for a man in Adams' position would have had access to records by which he could make an objective evaluation. "This controversy has at times unfortunately displaced public consideration of much more important and far-reaching problems that directly affect the welfare of our country and its people."¹³

Sixth, Adams created the impression of being completely sincere in his undertaking. "I am sure that many of you wondered why I have not chosen that course, why — at the very beginning of the controversy — I did not immediately resign. I would

like to tell you why."¹⁴

The above examples are not the only ethical proofs Mr. Adams employed, but indicate the various methods he utilized. The entire address — with the exception of his final two sentences, which consisted primarily of emotional proof — was designed to re-establish his character in the eyes of the audience.

Only time will tell whether Adams accomplished his purpose. What we can see now is that here was a man in high political position, a man whose character had been questioned, and a man who tried to remove that doubt through the medium of oral communication. His act of resigning, however, seemed to confirm the doubt he was trying to ease. Finally, Sherman Adams, who had no formal speech training, employed each of the six general methods of establishing one's character as suggested by Thonssen and Baird.

FOOTNOTES

¹With Adams Out," *U.S. News & World Report*, XLV (October 3, 1958), 23.

²News item in the *Christian Science Monitor*. September 23, 1958.

³*Ibid.*

⁴John L. Steele, "How the Pros Shot Sherm Adams Down," *Life*, XLV (September 29, 1958), 28-29.

⁵ ⁶*Ibid.*

⁶"With Adams Out," *U.S. News & World Report*, 23.

⁷Steele, "How the Pros Shot Sherm Adams Down," *Life*, 28-29.

⁸Lester Thonssen and A. Craig Baird, *Speech Criticism* (New York, 1948), p. 387.

⁹Sherman Adams, (Resignation Speech delivered over radio and television networks on September 22, 1958).

¹⁰*Ibid.*

¹¹*Ibid.*

¹²*Ibid.*

¹³*Ibid.*

¹⁴*Ibid.*

Convention Nominating Speeches: A Product of Many Influences

ROBERT N. BOSTROM
STATE UNIVERSITY OF IOWA

In the national political conventions, the forces that have kept nominating speeches on the program have, at the same time, made this speech from one of American's worst.

Presidential elections are fast approaching, and once more politicians are girding themselves for their quadriennial conventions — sometimes bloody battles and sometimes harmless displays. But whatever character the 1960 conventions assume, at least one thing is certain: they will be primarily implemented by speechmaking. Probably no other assembly in American public life can quite match a political convention in the number of speeches presented in a comparable length of time.¹ And of all the convention speeches, probably the most interesting and least understood is the nominating speech.

This form of address is almost universally condemned as useless, bombastic and meaningless by speech critics and political scientists alike. At almost every convention rules committees debate about the speech: editorial writers recommend that the nominating speech be dropped or drastically altered. But these recommendations are not likely to be followed for two main reasons: first, the speech is a traditional part of a nominating system that has proved to be both efficient and democratic; and second, modern politicians find the nominating speech useful. But while these factors have been responsible for the survival of the nominating speech they have also acted to produce an extremely poor example of modern public address.

1

Most political scientists today acknowledge that the conventions have served the nation well by picking good candidates for its highest elective offices.² These judgments, together with the force of tradition, have tended to keep the whole nominating process much the same through the years. The nominating speech is only a part of this process, which includes the roll-call, the seconding speeches, the demonstrations and the voting. Many observers have noted the strongly ritualistic aspect of the whole procedure—one that has not changed substantially since 1876. The "liturgical" aspect of the nomination is almost apparent in conventions that meet to nominate an unopposed candidate. Here, the whole process could be dropped, but instead it is augmented and every detail receives major attention.

It is easy to see why the ritualistic aspects still remain in nominating speeches in spite of individual speaker's attempts to drop them. Even in the 1956 conventions the organization, language, and content of these speeches were strongly ritualistic.³ Only a few of these speakers, for example, failed to organize the speech so that the candidate's name first appeared in the conclusion. Custom specifies a climatic order, especially because of the demonstration that usually follows the speech. The lan-

guage of the speeches tends to be extravagant principally because of the "two-valuedness" of American political speaking — "our side" is always the best. The "two-valued" usage can be traced directly, but not exclusively, to the oratorical excesses of the earlier conventions. Organization and language are strongly affected, but the speech's content shows tradition even more strongly. The phrase, "the man who," typifies the nominating speech of both 1956 and 1876. Speakers, of course, have nominated men of all levels, but the specific qualities of speakers eulogize have changed but little. "Loyalty," "honesty," "ability," and "courage" are all standards — probably the only one that has been dropped is "thrift." In general, then, we find here a speech form whose strong ritualistic tendencies push in directions not generally approved by today's speech critics — but whose same tendencies have helped preserve the speech in the conventions.

II

The second contributing factor to the survival of this speech form is of more immediate interest to speech teachers and critics, for it provides us with an excellent example of multiple speech purposes acting as a detriment to the speech as a whole. Modern politicians have found many different uses for the nomination, and the 1956 speeches — unlike those of 1876 — were made with a variety of purposes.

The ostensible reason for making a nominating speech is, obviously, to place the candidate's name before the convention. One of the 1956 speakers told the author that this was so, and added:

The reasons for so doing are so diverse it would hardly be possible to cover such reasons.⁴ The reasons are indeed diverse. The main purpose still seems to be that of winning support for the candidate, but many subsidiary purposes exist. Some of the more outstanding ones are: the pay-

ment of a political debt, rewarding a loyal party worker, bringing a candidate for another office into the public eye, seeking attention for the speaker, arousing enthusiasm in the delegates, and stating a minority point of view. Usually several of these purposes are combined, generally preventing a clear and concise presentation.

It is no coincidence, for example, that many candidates for congressional, state, and local offices appear at the conventions in the role of presidential candidates and nominating speakers. In the 1956 conventions, nine of the eighteen speeches involved this kind of relationship.⁵ Washington's Senator Magnuson was a good example — after his nomination by Henry Jackson, he withdrew, stating he could "serve his country better in the Senate."⁶ In a speech of this kind, only general praise is accorded the candidate and the presidency is seldom mentioned.

The "rewarding" function of a nominating speech is also quite clearly observed in many speeches. John McCormack was offered as a presidential candidate in the 1956 Democratic convention, but the speech was centered about McCormack's service to the party as chairman of the platform committee. This function is quite similar to the payment of a political debt, and, indeed, it is sometimes hard to differentiate the two. But occasionally, the debt is quite well-known, and a speech such as Averell Harriman's nomination of Robert Wagner is the result. Wagner had labored long and hard in the Harriman presidential campaign. A similar relationship was observed in Hennings' nomination of Symington.

Probably the most interesting of the purposes of this speech form is the expression of a minority point of view. Almost every Democratic convention has had a few Southerners presenting speeches of this kind. 1956 was no exception, and when Marvin Griffin of Georgia violently attacked the civil rights plank, he seemed to

forget his candidate completely. Virginia's Thomas Stanley spoke to call "national attention to the principles for which Virginia stands"⁷ and South Carolina's Wofford thought that if some attention had been given to *his* speech, the Little Rock situation might never have developed.⁸

The speakers in the 1956 Republican convention, Charles Halleck and Christian Herter, had little to do but arouse enthusiasm and eulogize the candidates. Scripts of each speech were in the hands of the convention manager and the orchestra leader, so that each rhetorical question was stoutly answered by the delegates and punctuated by crashing chords from the orchestra. Some of these situations seemed so carefully contrived that the speakers seemed little more than cheerleaders getting the crowd ready for the big game.

It is not entirely fair to accuse today's speakers of seeking personal advancement through the nominating speech, but the simple presence of TV cameras and radio microphones assures every speaker of some immediate gain. This is obvious when a speaker is a candidate for another office, as noted above, but is not so obvious when a speaker has future presidential aspirations. Garfield was said to have secured his nomination by virtue of his excellent performance in a nominating speech,⁹ and certainly Roosevelt's "Happy Warrior" speech for Smith was of tremendous importance in Roosevelt's political career.¹⁰ These same motives have been ascribed to Kennedy in 1956,¹¹ but we must also note that Kennedy was at that time a serious contender for the vice-presidential nomination, and a sincere supporter of Stevenson. Kennedy may have been thinking of 1960, but certainly this was not the major purpose of this speech.

These extraneous purposes are intriguing in that they probably have developed out of the decline of the efficacy of the nomination in securing support for a candidate. The "smoke-filled room" of political folklore is an

accomplished fact, though hotel lobbies and dining rooms are also important areas of political persuasion. But in spite of this, many nominators still look upon the primary purpose of the speeches as that of winning delegate support. Kennedy listed this as his primary purpose of 1956, but added that the results of this attempt were only "speculative."¹² Raymond Gary, who nominated Harriman, had much the same comment,¹³ and many other speakers who felt that the task was probably hopeless, indicated that they at least tried.¹⁴

But in spite of the agreement of most authorities that the speeches are without real effect,¹⁵ there is some evidence to indicate that this is not always true. One real effect that a speaker can have is the consolidation of his own state delegation. An important local political figure carries a good deal of "ethical proof" for the delegates of his state. An excellent example is the unifying effect Michael DiSalle had on the Ohio Democrats during the vice-presidential nominations. The delegation was split until DiSalle nominated Kefauver, and after the speech, they backed Kefauver to a man. DiSalle felt this was the most important single result of his speech.¹⁶

Nominating speakers also are chosen because of the regions they represent. A midwestern candidate will try to find a nominator from the East or far West, and an easterner will seek a speaker from the Midwest. "Key" states with large delegations usually receive first choice. In 1956, this principle was verified without exception.¹⁷

These, then, are the purposes nominating speeches can and do have. Thus far, we have spoken of the speeches generally in their relationships to the convention audiences — and of course, the national radio and TV hookups also introduce possible new purposes. Only a few of the 1956 speakers, however, indicated that they were concerned with the national audience; most contended that they

were speaking primarily to the delegates. Both Republican speeches were obviously aimed at a national audience, but the picture in the Democratic convention was less clear.¹⁸ But certainly the political leaders must be looking beyond the conventions to the elections and the general public.

It seems that at least we can say that the purposes of the nominating speeches are varied and diffuse. And since a primary principle in speech criticism is that speeches should have clear, well-defined, attainable purposes, we would expect the nominating speeches to suffer in general because of this shortcoming. And the 1956 speeches confirm the theory — they were generally poorly organized and rambling, their content was shallow and unimpressive, and their language was inappropriate and over-

done. And when we add to this the deficiencies noted above that stemmed from close adherence to tradition, we can see that, judged by ordinary standards, nominating speeches are very poor indeed.

1960 is yet to come, and, of course, the possibility always exists that changes for the better might be made. But if nothing very drastic occurs between now and next summer, we will probably see more of the same. But perhaps we can view the coming convention with a little more compassion for the nominating speakers. All things considered, it is surprising that the speeches turn out as well as they do — and considering their handicaps, it is quite probable that we have been too harsh in our evaluation of the practitioners of this speech form.

FOOTNOTES

¹In what is so far a record performance, the Republicans in 1940 made 63 formal speeches (not counting speeches to introduce motions, the readings of resolutions and reports, and the invocations) in four days.

²Opinion, of course, is divided. For an excellent summary, see Austin Ranny and Willmore Kendall, *Democracy and the American Party System* (New York: Harcourt, Brace, and Company, 1956), pp. 316-330.

³Robert N. Bostrom, "A Rhetorical Analysis of the Nominating Speeches in 1956 Political Conventions," (Unpublished Master's Thesis, Department of Speech, State University of Iowa), 1958.

⁴Thomas A. Wofford, letter dated November 5, 1957.

⁵The candidates: Warren Magnuson, James Davis, John McCormack, Thomas Hennings, Michael DiSalle, LeRoy Collins, Bob Sikes, Robert Wagner, and Charles Halleck.

⁶*New York Times*, August 17, 1956, p. 6.

⁷Thomas B. Stanley, letter dated November 7, 1957.

⁸Wofford, *loc. cit.*

⁹James Thompson Baker, *The Short Speech, A Handbook on the Various Types* (New York: Prentice-Hall, Inc., 1932), p. 138.

¹⁰James McGregor Burns, *Roosevelt: The Lion and the Fox* (New York: Harcourt, Brace, and Company, 1956), p. 94.

¹¹"Man Out Front," *Time*, Vol. LXX (December 2, 1957), p. 20.

¹²John Kennedy, letter dated October 24, 1957.

¹³Raymond Gary, letter dated December 1, 1957.

¹⁴Michael V. DiSalle, letter dated October 14, 1957; Jared Maddux, letter dated October 16, 1957; and Bob Sikes, letter dated October 23, 1957.

¹⁵See, for example, Ivan Hinderaker, *Party Politics* (New York: Henry Holt and Company, 1956), p. 176; William G. Carleton, "The Revolution in the Presidential Nominating Convention," *Political Science Quarterly*, Vol. LXII (June, 1957) p. 239; and Ranny and Kendall, *op. cit.*, p. 320.

¹⁶DiSalle, *loc. cit.*

¹⁷Only seven persons in 1956 could probably qualify as "serious contenders" for nominations; all seven were nominated by a speaker from another state. They were: Kennedy, Kefauver, Stevenson, Humphrey, Harriman, Eisenhower, and Nixon. Without exception, the "favorite sons" were nominated by a speaker from the same state.

¹⁸Of the Democratic speakers, only Griffin, Wofford, and Kennedy admitted a concern for the national audience.

A History and Evaluation of the Wisconsin Players of Milwaukee, Wisconsin

JACK W. WARFIELD
WAYNE STATE UNIVERSITY

The subject deals with the history of the Wisconsin Players of Milwaukee, Wisconsin. This was the first incorporated Little Theatre in America and the founder of the laboratory theatre training techniques. The Players were also the first group in America to form a Children's theatre within the group.

The story of the Wisconsin Players is in reality the story of the world Little Theatre movement in miniature. Other more famous groups followed the lead of the Players and went on to national acclaim, but it was the Players who provided the impetus for the movement. The group preceded, in point of organization, other more notable groups like the Washington Square Players, the Provincetown Players, and Maurice Brown's Chicago Little Theatre.

The Players' chief claim to distinction lies in the fact that they were the first to establish a Workshop for experimental and training purposes.

Events leading to the founding of the Wisconsin Players began with a series of discussions, in the winter of 1908-1909, between Professor Thomas H. Dickinson, of the University of Wisconsin English Staff, and Mrs. Laura Sherry of Milwaukee, Wisconsin. The two had been impressed by the famous Abbey Theatre of Ireland and were convinced that the basic concepts of the Abbey group could be used to create a similar organization in Wisconsin.¹

The result of their discussion was the formation and organization of the Wisconsin Dramatic Society with one branch in Madison and one in Milwaukee. The Madison branch of the Society was directed by Dickinson. He enlisted the services of sev-

eral leading authors in Wisconsin and encouraged them to write on native themes. The best plays written were produced by the Society in Madison and Milwaukee. Many were produced in other cities in the state and some were taken to communities out of the state. Professor Dickinson was chiefly interested in stimulating the writing of native drama and he disbanded his group when he felt this objective had been accomplished. The Madison branch of the Wisconsin Dramatic Society ceased operation four years after its inception.

The Milwaukee branch of the Society took the name of the Wisconsin Players and was directed by Mrs. Sherry. This group is credited by many with being the first little theatre in America. The group preceded, by two years, the founding and organization of several other little theatres.² Most of the authorities agree that the Players were the first experimental stage society in America. Some authorities credit the Players with being the first little theatre and the first group to cultivate the principles of little theatre.

Although the Wisconsin Players did not consider themselves a little theatre group, they were actually pioneers in the movement. From the year of their founding, the Players established and maintained standards of dramatic training and production equal to the best of 'little theatre'

work in America.

The Wisconsin Players began their production work with John Synge's *Riders to the Sea*, on April 21, 1909, at the Davidson Theatre in Milwaukee. The group had no theatre of their own and had to rent the commercial theatres of Milwaukee for their major productions. Their meetings and rehearsals took place in the homes of various members. By the latter part of 1910, the organization had grown in membership and activities to a point where a home of its own was a vital necessity. In 1911 the Players rented a house on North Jefferson Street in Milwaukee and the house was converted into a theatre laboratory.³ The results of the laboratory work led to several 'road' engagements. The Players began their 'touring' to other Wisconsin cities and out of the state in 1916. Following a successful engagement at Maurice Brown's Little Theatre in Chicago, the Players extended their activities to Iowa, Michigan, and finally New York. The group appeared in the latter city at the Neighborhood Playhouse at the request of the Provincetown Players and the Washington Square Players.

The development of the Workshop and the wide interest in its activities led to the organization of a school at the Playhouse. The school was organized and began operations in the fall of 1919 as the Wisconsin Players School of the Art of the Theatre. In 1920 the name was changed to the Wisconsin Players School of Dramatic Art. Classes in acting, diction, voice production, pantomime, dance, stage decoration and costume were offered by a staff of professional teachers and coaches. Lectures and discussions were held on subjects relating to some phase of the art of the theatre as it was practiced in America and abroad. A poetry course was inaugurated and outstanding poets were brought to lead discussions and to read their own works.⁴

In 1920 classes in French were added to the curriculum, a Children's

group was activated, and a Puppet Theatre was begun. The organization grew in membership and activity so that by 1922 a business manager was hired to handle the finances and publicity.

The Jefferson Street 'home' of the Players was sold to other interests in 1925. The group then moved into the old Garrick Theatre in downtown Milwaukee. The operation of the Players in the Garrick Theatre soon proved to be entirely too expensive. Two years later the group moved to the second floor of an office building. Space here was at such a premium that when productions were not in progress, the audience chairs were hung on wall pegs.⁵ While carrying out their activities, the Players searched for a new location. They finally found a small Italian church on Van Buren Street in Milwaukee and the lease was signed in 1928. Remodeling was done to convert the church into a little theatre. The new playhouse was officially opened to the public on November 7, 1928, with a production of *The Little Clay Cart*.⁶

Three years of hard and successful work brought about the organization of a Children's Theatre within the group. In addition, a series of radio broadcasts were begun over station WISN in Milwaukee.

The fortunes of the Wisconsin Players continued upwards until 1934. At that time the organization split into two groups over the dismissal of Boris S. Glagolin, a director. One group left to organize their own playhouse and the remaining group re-organized with new direction to continue as the Wisconsin Players.

Between 1934 and 1941, the Players went through a succession of directors, successes, failures, and finally the beginning of World War II. The latter drew most of the Players into the armed services forcing the remaining members to operate in a reduced manner until June of 1941 when the Playhouse was closed and rented to another group.

The physical growth of the Wisconsin Players was a steady one, from its beginning as the Wisconsin Dramatic Society in 1909 to the close of operations in 1941. With the exception of one year of inactivity, the group's operations expanded and improved from the start. The peak of activity took place in the twenties when the group had their fully developed and progressive school. Their membership grew from a few experimentors to a large group of trained personnel. The group began producing one or two major plays a year and expanded their production to seasons of six and eight major plays a year. Their Workshop developed into a basic training ground for all active personnel and led the way for many other similar organizations throughout the country. Over one hundred long and short plays were written by members of the organization and produced for the public. Several of the more successful plays were published. The touring companies of the Players provided needed 'road' experience and spread the influence of the group into other areas.

During their thirty-two year history, the Wisconsin Players grew from an idea to a thriving organization and established itself as a leader in the experimental field of theatre.

The purposes of the Players were quite definite and their aims clear. The group was organized in order to raise the standard of dramatic appreciation in the community; to encourage the support of the best professional plays; to encourage the reading of good plays in English and in translations from other languages; to encourage the translation and publication of plays of a high literary standard; to stimulate and encourage the writing of original plays; and to establish a semi-professional playing group which should present high-class plays at cost price.

The Players were convinced of two methods of stimulating the growth of educational and cultural theatre in this country. The first method

was to aid the organized commercial theatre through the application of experimental techniques and the establishment of a sound training program in order to supply trained personnel to the professional stage. This was a negative policy to the Players because they felt that it would take a generation or two to obtain the necessary results. The second method was to stimulate the art of the theatre in society itself. This was a more positive policy and capable of earlier realization. The Players felt that by applying their own aims and purposes to stimulate the imaginations, dramatic instincts, and latent art-impulses of the public, they could accomplish the second and more positive method. Society could be stimulated to a higher standard of appreciation of the art of the theatre by encouraging the native writers in Wisconsin to write plays, to produce their works, to experiment with new techniques of staging and acting, to train young people in the many arts and crafts of the theatre, and to make the results of their work available to the public.

The work of the Players was divided into three basic departments. The educational department was made up of reading groups. The producing department was made up of designers, builders and painters. The publishing department consisted of those members who wrote and translated plays and read and corrected proofs.

The Players maintained a library which contained all the new and important plays. Books in this library were at the disposal of any group in the state. Lectures, given by authorities in various literatures, were offered to the public free of charge, and plays were translated by members of the Players upon public request.⁷

The establishment of the Workshop theatre was brought about by the need for trained actors and its whole purpose was to experiment in the arts of the theatre.⁸ It was in the Workshop that the foundation was

laid for the School of Dramatic Art and its subsequent development. Here the Players could offer a wide selection of courses and qualified instructors, and at the same time keep the Workshop operating under its original purpose.

Support of outside groups and original work done by the Players themselves received a like amount of emphasis. Considerable experimentation was done in polyphonic dance routines and the musical application necessary for this work.

The organization of a Puppet theatre, a children's group, a Junior group for teenagers, an annual Revue, radio work, and Opera Theatre group, and the touring group all were products of the aims and purposes of the Players. Commercial success and personal enrichment did not enter into their aims. The Players were only concerned with the development of an honest dramatic art, among their members, and the production of plays of interest and intrinsic value for the public. The plays written by their own members generally dealt with native themes and characters. The best plays written by members of the organization are published in two volumes of Wisconsin Plays⁹ which still find a market today.

The founders of the Wisconsin Players enlisted the services of Zona Gale, nationally known author of *Portage*, Wisconsin, to write for the group in keeping with their aims and purposes. Miss Gale was one of the organization's more inspirational members. The Pulitzer Prize award in 1922, for her full-length play, *Miss Lulu Bett*, was the high point of her playwriting. Throughout her association with the Players, in Madison and Milwaukee, Zona Gale was a staunch supporter of the ideals and activities of the group.

Professor Dickinson obtained the interest and services of other native sons when Thomas Wood Stevens, William Ellery Leonard, and Kenneth Sawyer Goodman joined the playwriting ranks of the group in

Madison. All three of these men contributed immeasurably to the stature of the Players. All three came into national prominence through their writings and inspired other young writers to keep up the ideals of the Players.

With the closing of the Madison branch of the Wisconsin Dramatic Society, all eyes turned to Milwaukee and Laura Sherry. She guided the Player's destiny for many years. The Workshop was her idea and her strongest argument for the development of a real native American theatre. She was the driving force behind every operation within the Players. She was the one to whom the group turned for advice and inspiration.

Mrs. Sherry's early training and experience as leading lady for Richard Manfield equipped her to organize and lead the Players. She was an extremely capable actress, a talented director, and a woman who knew and understood the problem of the theatre in this country. In addition, she was a most capable executive. She was concerned with developing a real experimental theatre for the training of native writers and actors in Wisconsin.

In addition to her leadership of the Players, Mrs. Sherry was also a poet, playwright, and Lyceum reader.

In 1934 Mrs. Sherry went to Moscow to visit the Moscow Art Theatre and to learn their techniques of acting and production. Here she obtained many of her ideas for her Workshop and for the Children's Theatre group of the Players.

Mrs. Sherry never considered the Players as a little theatre. She insisted that the Players were primarily, during the formative years, an experimental stage group.¹⁰

Mrs. Sherry's death in New York on April 18, 1947, apparently took away the last inspiration of the Players. No attempt was made to reactivate the group and it is still inactive today.

The playwriting roster of the Wisconsin Players contained, in addi-

tion to those previously mentioned, such illustrative names as Marshall Ilsley, Howard Mumford Jones, Philip Chynoweth. Susan Boogher, Jackson Towne, Mark Forrest, Sari Szekely, James Murtagh, and Harriet Thayer.

The Players trained and sent out many personalities to the professional stage. Agna Enters, world famous pantomimic dancer, started her career with the Players. Vincenzo Celli, Maitre d'Ballet of Scala Opera Ballet in Milan, Italy; Eugene Loring, nationally known dancer and choreographer; Florence Peterson, star of *Broadway* in 1927; Hazel Barbour, of the Marion Morgan dance group; Edward Franz, well-known film and television actor; Mrs. Louise Auer, one of Richard Mansfield's leading ladies, and a host of other actors contributed stature to the Players.

Other than Laura Sherry, the Players had only six directors between 1912 and 1941. Francis Powell, stage director for E. H. Southern; Victor Wolfson from the University of Wisconsin; Boris S. Glagolin from the Moscow Art Theatre; Paul Norris, director of the Petit Theatre in New Orleans; Curt Haensel, noted German director and actor; and Wilms Herbert, Hollywood and Chicago actor-director.

Basically, the Players had only one Technical Director throughout their existence. Elsa Ulbricht, of Milwaukee, assumed the responsibilities before the First World War and continued in that capacity until almost 1941. She is and has been Head of the Art Department of the University of Wisconsin at Milwaukee for over thirty years. Miss Ulbricht was assisted in her work by many technical artists. Elton Hackett, Milwaukee artist; Dudley Crafts Watson, former director of the Milwaukee Art Institute; Harry Bogner and Richard Philipp, Milwaukee architects; C. Keith Gebhardt, senior artist at the Milwaukee Public Museum; all contributed their share to the designing, construction, and mounting of in-

numerable settings for the Players.

In addition to the actors, playwrights, directors, and technical personalities mentioned, there were other individuals who were closely associated with the Players. There were dance instructors, voice and diction coaches, instructors in French, pagentry, make-up and pantomime. Literally hundreds of people contributed to the history of the Wisconsin Players and many owe their professional success to the training they received with the group.

During their thirty-two years of operation, the Wisconsin Players staged over one hundred original one-act plays and over fifty foreign works. The group staged at least seventy-five major productions either in the large commercial theatres of Milwaukee or their own playhouse. The Players were truly a fine commercial group giving many budding playwrights a real opportunity to demonstrate their abilities and to gain a public hearing for their works.

The presentation of foreign plays not seen in America added immeasurably to the prestige of the Players and gave them an opportunity to bring before the public good literary plays and to demonstrate foreign techniques of staging.

The Workshop was one of the most outstanding contributions of the Players to the American Theatre. The Workshop was the nucleus of the Wisconsin Players both in personnel and in aims. Aspirants to the professional theatre were accepted, trained, and given every opportunity to learn and develop the various arts of the theatre. There is no question that the Player's Workshop was influential. It was the first such organization in the country, and since its founding, little theatres, community theatres and college theatres all over the country have followed its lead. The Players gave a real impetus to the Regional Theatre movement in this country.

By the establishment of a school of dramatic art early in their career,

the Wisconsin Players led the way in educational theatre. The school was a natural outgrowth of the Workshop training program and afforded the Players a greater opportunity to spread their influence and their ideals through formal classes and public lectures. By bringing prominent figures in literature and allied arts to lecture to the classes and the public, the Players provided an opportunity for cultural and educational experiences that could not be obtained elsewhere in the community.

The list of adherents to the Wisconsin Players Workshop program is long and impressive. Such nationally known groups as The Chicago Little Theatre, the Provincetown Players, The Washington Square Players, The Denver Little Theatre, The Cleveland Playhouse, the Neighborhood Playhouse, the Pasadena Playhouse, and many others followed the lead of the Players' Workshop and established training programs for talented individuals.

During the peak of their training activities, the Players received calls from all over the country for help in putting on plays and advice in selecting proper plays for production. Schools, churches, clubs, little theatres, and cities that wanted to celebrate some point in their history or to entertain conventions asked advice of the Players.¹¹

All of the plays performed by the 'road' companies were original plays written and tested in the Workshop. By performing only original plays, the Players brought the results of their training program to the attention of the public in many different areas and materially influenced other

producing groups to contribute their work to native drama in this country.

In addition to their own training program and production work, the Players sponsored many incoming professional productions, dance groups, lecturers in various arts, and visiting personalities from theatrical and literary worlds.

The Wisconsin Players were a positive force in theatre in this country. The group had organized and developed their members into an influential and dynamic group. Their ideals were and still are important to American theatre. The Players provided a dramatic need in the lives of the people of their community and raised the standards of the theatre by the sincerity and honesty of their work. The results of their activities spread throughout the State of Wisconsin and into other states and helped to inspire other groups to practice the same ideals.

The Wisconsin Players were a leader in the development of the little theatre movement in America and an inspiration to both the amateur and professional theatre practitioner.

The Wisconsin Players were important to theatre in America because they were a transition theatre. The group stood between the professional theatre and the coming of the Regional Theatre. In thirty-two years of operation, the Players established a working pattern between the amateur and the professional. The History of the Wisconsin Players is the history of a group of pioneers in our American theatre.

FOOTNOTES

¹Chicago Post, January 15, 1909.

²Anon., "The Wisconsin Players," *The Milwaukeean* (Milwaukee, Wisconsin, November, 1934), p. 23.

³*The Billboard*, October 4, 1924.

⁴*Milwaukee Sentinel*, October 24, 1920.

⁵*Milwaukee Journal*, July 21, 1922.

⁶*Milwaukee Sentinel*, February 21, 1928.

⁷B. Russell Herts, "Dramatic Insurgency in Wisconsin," *The Theatre*, Vol. XVII-

(January, 1931), pp. 27 and viii.

⁸Louise Burleigh, *The Community Theatre* (Boston: Little, Brown and Co., 1917), p. 171.

⁹Thomas H. Dickinson, *Wisconsin Plays*, (New York: B. W. Huebsch, Inc., 1922), Vol. I and II.

¹⁰Editorial by Mrs. Sherry: *Milwaukee Sentinel*, November 13, 1938.

¹¹*Milwaukee Journal*, May 29, 1921.

Sherry: Renaissance Rhetorician

HERBERT W. HILDEBRANDT
THE UNIVERSITY OF MICHIGAN

This essay examines the renaissance rhetorician Richard Sherry and his work A Treatise of Schemes and Tropes. The tripartite discussion is divided into locating the work in the stream of rhetorical history, failure of the work in comparison with contemporaries, and value of the work in light of its pioneering achievements.

In 1550 there appeared in England a work which held a narrow and limited conception of rhetoric: Richard Sherry's *A Treatise of Schemes and Tropes*. Although relatively unimportant in light of other renaissance rhetorical works, the *Treatise* of Sherry did have the significant distinction of being the initial work in the English language which considered rhetoric primarily as style. In this essay we shall try to place the *Treatise* more precisely in the rhetorical history of its age.

I. Locating the *Treatise*

Several rhetorical currents were ebbing noisily during the renaissance. One of these is what Howell in his *Logic and Rhetoric in England, 1500-1700*,¹ terms the Traditional Rhetoric, which in turn can be divided into the Ciceronian, the Rhetoric of Style, and the Formulary Rhetoric. Ciceronian Rhetoric can be defined as that pattern which lays stress upon the classical conception as suggested by Cicero and Quintilian, that rhetoric has five parts: invention, arrangement, style, memory, and delivery. The Rhetoric of Style is the pattern which emphasizes one-fifth of the ancient division, namely, style. A complete description is suggested by Howell:

Stylistic rhetoric, as a recognizable and distinctive pattern of traditional rhetorical theory in England, has two

main characteristics. First of all, it is openly committed to the doctrine of style as the most important aspect of training in communication. Secondly, it is openly mindful that invention, arrangement, memory, and delivery, or combinations of two or more of them, conceived in sum as Cicero had anciently dictated, were also legitimate parts of the full rhetorical discipline.²

Last, the Formulary Rhetoricians were a group who provided models of rhetorical principles which students could read and subsequently apply to their own work.

One other rhetorical current flowing through part of the renaissance was that perpetuated by Peter Ramus. Underlying Ramus' conception of rhetoric was the philosophy that it was equipped only to employ style and delivery, while invention and arrangement were to be limited to logic.

Thus in the time of Sherry the Traditional and the Ramean rhetoric hold sway. And of these two types, Sherry is more akin to the Traditional than to the Ramean for the following reasons. It can be shown that Sherry was not a disciple of Ramus because delivery, one of the two parts of Ramean rhetoric, receives no consideration in the *Treatise*. The only reference we have to delivery is with respect to figures which derive their effect in part from how a sentence or word is delivered. Another reason is the im-

plied division by Sherry of the schemes and tropes under headings of grammar and rhetoric. For a Ramist this would be distasteful, for as Howell suggests, "Never as in the old stylistic pattern of English rhetoric, did the Ramists permit tropes to be classed as grammatical and rhetorical, for that kind of thinking suggested an untidy duplication between grammar and rhetoric, as if distinctions had become blurred and confused."³

Why does Sherry then fit into the classification of those rhetoricians interested primarily in style? If we accept the criteria for distinguishing rhetoricians interested in style, i.e., an awareness of all parts of rhetoric, but a sympathy devoted exclusively toward style, Sherry does belong to this group. Simultaneously, we are also aware that rhetoric does have appendages other than style. Explicitly these are never defined in the *Treatise*, but there is little doubt that Sherry knew the order and number of the five parts of rhetoric because he correctly numbers style third in the traditional order. On one occasion Sherry does allude to two other parts of rhetoric: "Tullye and Quintilian thoughte that inuencion and disposicion were the partes of a wytty and prudent man, but eloquence of an oratour."⁴ Again the implication is present that style is more significant than invention or arrangement.

That Sherry does not cast into oblivion the other parts of rhetoric is evident on two other occasions: "Eloquucion, whyche is the thyrede and pryncipall parte of rhetorique."⁵ A close parallel to this same thought is his introductory heading to the body of the *Treatise*: "A brieffe note of eloquion, the third parte of Rhetorike."⁶

By casting his lot with those who are adept at embroidering with language, Sherry feels that a completed fabric will resemble the work of a Quintilian or a Cicero. An anomaly arises; why does Sherry not discuss

anything but style when Cicero and Quintilian devote space to all five aspects of Rhetoric? The answer must lie in the belief of Sherry that the stylistic ornaments would outshine the duller brilliance of invention, arrangement, memory and delivery.

The history of literature indicates two main classifications of the *Treatise*: As a work for schoolboys and as a work on style. These categories are correct. As early as 1781 Thomas Warton specifies that the second edition of the *Treatise*, namely, *A Treatise of the Figures of Grammar and Rhetoric*, is distinctive because of its applicability to schoolboys while in a note he suggests that a former edition was printed in 1550.⁷ Foster Watson, writing on the history of English grammar schools, also finds a place for the *Treatise* in the schools as a textbook of the period. He provides an analysis of Sherry, but he does not determine the extensiveness of his influence.⁸ Watson demonstrates that the two most popular texts in the curriculum were Talaueus' *Rhetoric* and Butler's *Rhetoric*. Even in our present time the *Treatise* is classified as an example of a renaissance textbook, especially in the *Cambridge Bibliography of English Literature* where the book finds a niche under schoolbooks pertaining to education.⁹

Although the preceding classifications of the work are not incorrect in view of one of the avowed purposes of Sherry, to make the figures available to schoolboys, concrete evidence is lacking that the *Treatise* was ever extensively employed in a specific school. If scrawls and underlinings is evidence of student ownership of the book, then the *Treatise* must have had some pupils who were interested in knowing the schemes and tropes. Baldwin has located a reference which he says refers to the second edition of the *Treatise* as being purchased for school use in 1557-1558 at Eton; his example is the following: "For a brusshe for

hym and a booke of Sherez fygueres in Englyshe viij^d."10 This reference can connote either the work of 1550 or the edition of 1555, but the years of purchase would indicate a closer chronological relationship with the latter.

Opposed to these classifications of the *Treatise* are those which delve deeper into its significance in rhetoric. These specifically are the rhetorical scholars and literary critics who link Sherry with the stylistic school. Sandford in his chapter "Mixed Currents in the Sixteenth Century," says correctly of both the *Treatise* and its second edition, that here " . . . the rhetoric of style had representation."¹¹ From this point of view no subsequent rhetorical or literary scholar deviates. It has only been recently that Howell has continued this classification.

To recount other references to Sherry as a rhetorician interested in style is superfluous. To conclude here, he has a position in the history of education because of his *Treatise* considered as a textbook and in the history of rhetoric because of his emphasis upon style in relation to the communicative process.

II. Failure of the *Treatise*

The *Treatise* was to be used in school, but there is little evidence to suggest the amount of usage. Probably it did not have as extensive an acceptance as Sherry intended because only one printing of the 1550 *Treatise* appeared and an extensively revised edition was published in 1555. As to the number of copies issued in 1550 we have no knowledge, for the work appeared before systematic records were kept. Today only seven copies of the 1550 *Treatise* survive, located at the Cambridge University Library, the British Museum, Peterborough Cathedral, Yale University Library, the Henry E. Huntington Library, and two copies at the Bodelian Library.

An extensive revision of the 1550 *Treatise* indicates that the work in its original form was not well received

in the grammar schools as it might have been. Had either of Sherry's two works on rhetoric been extensively used, we would have had more editions instead of only two which infrequently are mentioned in works dealing with the renaissance.

That other works which also devoted space to the figures in the sixteenth century were more popular than the *Treatise* is clear when we see a few examples and their number of editions. Erasmus' *De Copia* had at least eleven printings; Mosellanus' *Table* underwent at least three editions; Peacham's *Garden* had two editions; and Day's *Secretorie* had at least three additions. Some of these works had their success extend into the seventeenth century, but during the time of Sherry their number of editions surpassed the meager two printings of the *Treatise*.

It is not amiss to query why the 1550 work of Sherry had only one printing while both Latin and English works on style reflect a greater achievement. The following reason has been suggested for the failure of the 1555 *Treatise*, but it is just as applicable to the first edition:

But Susenbrotus, avowedly an improvement upon Mosellanus, with adaptation from Malanchton, and wholly in Latin, won the field over Sherry's Latin-English version. Sherry's compromise with the vernacular was rejected, as he himself suspected it would be. The sixteenth century grammar school was still primarily intent upon pure Latin, and strove as much as possible to avoid the contaminating touch of the vernacular.¹²

Watson suggests a similar view on the tenor of the period: "Within the years 1531-1582, even the writing in English on subjects of scholarship was not altogether approved. Not infrequently an author showed the recognition of the transitional stage by writing in Latin and translating his book into English."¹³

What appears strange is that the touch of the English language could not have been too contaminating, for, three years subsequent to the *Treatise* appeared Thomas Wilson's *Arte*

of *Rhetorique*. However, Wilson gave us a complete rhetoric in place of a compendium of figures. He also openly rebelled against those who marched through their works blandishing and suggesting strange terms. His admonition is well known: "Among all other lessons this should first be learned, that wee neuer affect any straunge ynkehorne termes, but to speake as is commonly received:"¹⁴

But there were additional reasons other than writing in English which retarded the acceptance of the *Treatise*. Second, the work is primarily a translation from books which were readily available to the student or teacher. Why should the public read the secondary source when the primary one was available? Why bother with a complete reorientation of the schemes and tropes whose Latin terminology and classification had been learned in school?

The public refused to shift in 1550 from the familiar paths established by earlier renaissance writers. Sherry borrows heavily from Mosellanus' *Table* for his initial section in the *Treatise*. Erasmus' *De Copia* supplies the *Treatise* with numerous definitions and examples for the section entitled "Figures of Sentence" as does the *Ecclesiastae*. Weltkirch, the prolific annotator of the *De Copia*, also equips the *Treatise* with numerous definitions and examples in the "Figures of Sentence" section. For the section called "figures rhetorical," the *Rhetorica ad Herennium* is the major reliance of the *Treatise*, upon which 28 figures or 68% depend for their support. While the preceding sources are implied by Sherry, Linacre is the only source given specific credit for at least one figure. Donatus' *Ars Grammatica* and Castellion's *Moses Latinus ex Hebraeo factus* also contributed to the *Treatise*.

Third, the *Treatise* of Sherry introduced organization that was a crossbreed of the works referred to above resulting in a hybrid that

failed to gain popular recognition. For example, the most common arrangement of the figures during the renaissance is the following outline as found in Susenbrotus:

- I. Tropes
 - A. Words
 - B. Sentences
- II. Schemes
 - A. Grammatical
 - 1. Orthographical
 - 2. Syntactical
 - B. Rhetorical
 - 1. Words
 - 2. Sentences
 - 3. Amplification

There were variations from the above classification. Wilson, Peacham, and Day, to mention several, remain relatively close to the traditional organization, but Sherry veers from the accepted method with his peculiar "Figure, of Scheme the fyrst part," "The fyrst order of the figures Rhetoricall," and "Garnyshyng and his kyndes." These headings would have sounded strange in the grammar school because these designations are not found in the Latin or the English works on style.

Here, too, mention can be made of the fact that Sherry had an avowed purpose, as suggested in his epistle to the *Treatise*, to reorganize the figures into a form for readier comprehension. What appears to have happened is that people elected to remain with an organization more familiar to them.

Fourth, the *Treatise* of Sherry pales beside the thoroughness of its contemporaries. We have the familiar listing of figures in both Greek and Latin followed by definitions of the terms. Here the similarity ends. While Sherry economizes on further explanation of the figures, his contemporary catalogers are more minute. They explain in detail and they provide numerous examples for the figure, creating illustrations themselves, or relying heavily upon Ovid, Vergil, Plautus, Horace, and other prolific ancients. Compare Sherry, for example, with Henry Peacham who

amplifies his treatment of the figures not only by providing a definition and several examples, but with a specific use for the figure and certain cautions to be observed in handling it:

Sherry: Asyndeton . . . when the oration lacketh coniuncctions, thus: obey they parentes, be ruled by thi kinsfolke, folow thy fryndes, obey the lawes.¹⁵

Peacham: Asyndeton is a figure which keepeth the parts of speech together without the helpe of any coniunction. An example of Caesar, where he saith, I came, I saw, I ouercame. Another of Cicero: Neither did he thinke any thing wel accomplished which he commanded: for there was nothing which he him selfe would not take in hand, preuent, labour, he was able to suffer cold, thirst, hunger.

The use of this figure

This forme of speech is chiefly vsed to auoyde the tedious repeating of a coniunction, partly for the better sound of the speech, and partly for expedition and breuitie, and it serueth most fitly to vtter things of like nature.

The Caution

The greatest fault that may be committed in this figure is, when it vttereth contraries, as if one should say, pleasure paine, peace warre, life death, it were very unapt in sense, and ill sounding in the eare.¹⁶

III. Value of the *Treatise*

But the significance of the *Treatise* cannot be measured entirely by lack of editions, of originality, of accepted organization, or of thoroughness, but by the fact that it is a pioneering effort to further the English language, either written or oral. Sherry suggests that the figures give a language ornateness or vividness. By these terms and their connotative meanings, he may have felt that English could in some way meet the deficiencies of being crude, narrow, and rudimentary in expression. In

conjunction with employing figures for more vividness, these same figures could serve as a basis for understanding those writers and speakers who did employ this ornate language. Sherry writes, ". . . to such as perchaunce shal not haue perfecte instructoures, they [the readers] may be commodious to helpe them selues for the better vnderstandynge of such good authors as they reade. For thys datte I saye, no eloquente wryter maye be perceiued as he shulde be, wythoute the knowledge of them." [the figures]¹⁷

In the epistle to the *Treatise* Sherry intimates that his fellow Englishmen were content to speak inelegantly, that they were satisfied to remain with the common, and that they cared little about making their language ornate. It would seem reasonable to guess that Sherry was irked at his fellow men as indicates in the following remarks:

It is not vnknown that oure language for the barbarousnes and lacke of eloquence hathe bene complayned of, and yet not trewely, for anye default in the tongue it selfe, but rather for slackenes of our countrimen, which haue alwayes set lyght by searchynge out the elegance and proper speeches that be ful many in it: as plainly doth appere not only by the most excellent monumentes of our auncient forewriters, Gower, Chaucer and Lydgate, but also by the famous workes of many other later:¹⁸

Schemes and tropes were then to be the machinery which could assist an Englishman to make the common vivid and forceful.

Second, clarity in expression could be another reason for Sherry's spending time with the figures. We receive this impression by reason of a comment in the epistle where he suggests that schemes and tropes assist one in becoming clear should the necessity arise:

But syth it so chaunseth that somtyme ether of necessitie, or to set out the matter more plailly we be compelled to speake otherwise then after common facion, onles we wil be ignorante in the sence or meaninge of the mater that excellent authors do wryghte of, we muste nedes runne to the help of

schemes & figures: which verely come no sildomer in the writing and speaking of eloquente english men, then either of Grecians or Latins.¹⁹

English in its rudimentary form did not have the facility to make complex thoughts clear. The figures, especially those of comparison, could take the abstract thought and by means of a common relationship to something known could make the thought clear.

Finally, flexibility in expression could also be achieved by employing the figures. Expertness in the use of schemes and tropes would give the writer manifold ideas and techniques by which the same thought could be expressed in different ways. Much of the final section of the *Treatise* entitled "figures of sentence" is devoted to techniques for discovering new material for communication and how it could be amplified. The sixteenth century Englishman had only to follow the minute classifications to discover how varied could be the presentation of his topic.

Sherry was not the originator of these concepts. Centuries earlier Bede had written, "On many occasions in writings it is customary for the sake of elegance that the order of words as they are formulated should be contrived in some way other than that

adhered to by the people in their speech . . . This is done by changing a word from its proper signification to an unaccustomed but similar case on account of necessity of adornment."²⁰ Nor did this desire for elegant writing and speaking die with Sherry. Subsequent writers continue the emphasis upon the figures and carry forward the belief that common speech and writing were to be despised. What was needed was an eclipse of the mundane with the unusual.

The real merit of the *Treatise* is then its endeavor to make the language of Englishmen distinctive; it is an attempt to provide them with means of expressing a thought flexibly, clearly, and vividly. In some respects, Sherry does fail, but unfortunately he moved in the shadow of several giant figures striding through the renaissance. Sherry is also in the transitional stage when Latin was being forsaken for the vernacular. This does not entirely blot out his position. It is true that he is a member of a school which exemplified the medieval conception that rhetoric was devoted to style, but the noteworthy point is that he helped continue this tradition of ornamentation in English.

FOOTNOTES

¹Wilbur S. Howell, *Logic and Rhetoric in England, 1500-1700* (New Jersey, 1956); see also Wilbur S. Howell, "English Backgrounds of Rhetoric" in *A History of Speech Education in America*, ed. Wallace et al. (New York, 1954), pp. 3-47.

²Howell, *Logic*, p. 116.

³Howell, "Backgrounds," p. 29.

⁴Richard Sherry, *A Treatise of Schemes and Tropes* (London, 1550), Sig Bl^v.

⁵Sherry, *Treatise*, Sig. A6^v.

⁶Sherry, *Treatise*, Sig. Bl^r.

⁷Thomas Warton, *History of English Poetry*, 3rd ed. (London, 1781), III, 345.

⁸Foster Watson, *The English Grammar Schools to 1660: their Curriculum and Practice* (Cambridge, 1908), pp. 447-448.

⁹*The Cambridge Bibliography of English Literature*, ed. F. W. Bateson (New York, 1941), I, 374. There is confusion here because the title of Sherry's *Treatise* is a mixture of the first and second edition.

The impression is also given that the *Treatise* was first written by Erasmus and translated by Sherry.

¹⁰T. W. Baldwin, *William Shakspeare's Small Latine & Lesse Greeke* (Urbana, 1956, I, 378).

¹¹William P. Sandford, *English Theories of Public Address, 1530-1828* (Columbus, 1931), pp. 26ff.

¹²Baldwin, *Small Latine*, II, 38-39.

¹³Foster Watson, *The Beginnings of the Teaching of Modern Subjects in England* (New York, 1909), p. 4.

¹⁴Thomas Wilson, *The Arte of Rhetorique*, ed. George Mair (Oxford, 1909), p. 162.

¹⁵Sherry, *Treatise*, Sig. D6^r.

¹⁶Henry Peacham, *The Garden of Eloquence* (London, 1593), Sig. I2^v.

¹⁷Sherry, *Treatise*, Sigs. A6^r-A6^v.

¹⁸Sherry, *Treatise*, Sigs. A2^v-A3^r.

¹⁹Sherry, *Treatise*, Sig. A7^r.

²⁰Howell, *Logic*, p. 117.

IT'S MORE FUN TO KNOW

FRANKLIN H. KNOWER
THE OHIO STATE UNIVERSITY

1. Have the new mass media surpassed personal influence as a means of social control?

NO!

Katz and Lazarsfeld in "Personal Influence" p. 185 say, "... We have found the impact of personal contact to be greater than the impact of formal media."

2. Can public attitudes toward a company be improved by a talks program?

YES!

The Wisconsin Telephone Company recently reported on a study carried out jointly with the University of Wisconsin and concluded that "Company attitudes can be noticeably improved by a speaker's presentation."

3. Do women really like to talk more than men?

NO!

In a study of Speech Attitudes and Adjustments, *Speech Monographs*, 1938, 5, 184, Knower reports that "... Men have more positive speech attitudes as revealed by the scale than women."

4. Can we really understand a speaker better when he talks more slowly?

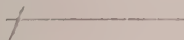
NO!

Diehl, White and Burk reviewed the literature and carried out further studies reported in *Speech Monographs*, 1959, 26, and conclude on p. 232 that mean comprehension scores for various rates show no significant differences.

BOOKS: Seekers and Persuaders in a Brave New World

ROGER LEE BAUMEISTER
ELMHURST COLLEGE

Editor's Note: This review article is the sixth of a series to appear in this Journal. The author changes with each issue. Each article reveals selected books and monographs as they relate to a specified area. Interested contributors should contact the Editor.



I

Human freedom is on the decline in the United States. And the cancerous forces of personal and group "status seeking" and "manipulative persuading" are collaborating in its demise. Under the disguise of benevolence these factors are helping to undermine individuality and spontaneity, the elements which, in positive degrees, allow human beings to exercise their freedom in work and play.

Strangely enough, "seeking" and "persuading" have been synonymous with the American Dream of life, liberty and the pursuit of happiness. In reality, however, they have become Frankensteins which are curtailing the basic human rights of freedom of thought, feeling and action. Moreover, these insidious forces are leading the citizens of our country like a Pied Piper, and unwittingly so, into what seems to be the dawn of an increasingly all-too-realistic Brave New World.

It is interesting to note how this theme is finding increasing expression in the literature of our day and age. Materials abound in profusion.¹ It was necessary, though, to be selective in choosing books which would explore this point in question;

that forces of "status seeking" and "manipulative persuading" have become deterrents to the democratic ideal of human freedom in our contemporary, industrialized society. Therefore, three volumes of significance have been chosen for this brief article: the penetrating analysis of human freedom from the pen of Dr. Erich Fromm, *Escape From Freedom*, and Mr. Vance Packard's widely heralded and more-widely damned expositions of *The Status Seekers* and *The Hidden Persuaders*.

Through the perceptive observations of these men it is hoped that some light will be shed on a problem which is of great concern to those dealing with human behavior; man's right to be himself in a society which is, for the most part, urging him to turn on his radar set and become a part of The Lonely Crowd!

II

The Horatio Alger optimism of the late 1800's in the United States has, for all practical purposes, crumbled and decayed under the leveling effect of increasing industrialism and bureaucratization. The power structures which exist between nations have assisted in diminishing this child-like faith. As we move ten years beyond the mid-century watershed

our human condition can be characterized to be more like that articulated by Dr. Pangloss in Voltaire's biting satire *Candide* that "This is the best of all possible worlds" — a view which evidences a state of powerlessness and isolation. What is worse, these very facets of powerlessness and isolation of man's life in the 20th century are dramatically obscured, albeit, in a kaleidoscope fashion by the circus atmosphere which dominates our present day society. Those who disagree that we *are not* getting better every day and in every way are heretics. Why, is not tomorrow already here?²

However, the query of whether this *is* the best of all possible worlds still keeps ringing in our minds once the glitter and glamour of life is stripped to its essentials. It was a little less than twenty years ago that Dr. Erich Fromm, a German-born philosopher - psychiatrist, penetrated the facade of man's life in the Western world, with specific reference made to life in the United States. His observations have acute relevance for our thinking here. He said of man in American society:³

The loss of self and its substitution by a pseudo-self leave the individual in an intense state of insecurity. He is obsessed by doubt since, being essentially a reflex of other people's expectations of him, he has in a measure lost his identity. In order to cover the panic resulting from such loss of identity, he is compelled to conform, to seek his identity by continuous approval and recognition by others. Since he does not know, at least others will know — if he acts according to their expectations; if they know, he will know too, if only he takes their word for it.

In concluding this line of thought, Fromm states:

The automatization of the individual in modern society has increased the helplessness and insecurity of the average individual. Thus, he is ready to submit to new authorities which offer him security and relief from doubt.

Since the time that Dr. Fromm made this statement in his prophetic and yet frightening volume *Escape From Freedom*, others have picked up this theme and have elab-

orated on man's dilemma of whether he should escape from freedom or escape to freedom. The essentials of this drama can be summed up briefly as follows: Man was freed from the chains of external authority with the decline of the medieval state and the medieval church. Since that time, which evidenced a tradition-oriented individual,⁴ men and their societies moved with ever increasing momentum into what has become today, especially in the United States, a highly industrialized and bureaucratized way of life. Such structural changes produced another personality configuration known as the other-directed individual.⁵ It is this latter type of personality type (Fromm's label is "automaton conformist") which Fromm has suggested to be an outgrowth ideopolitical-economic condition over the last six hundred years. And further, it is this personality type which is to be deplored.

The historical record supports the fact that man fought, and continues to fight against great odds, for human freedom. The freedom won has been a mixed blessing, however. The opportunity was present to be one's self with freedom *from external authority*, but at the expense of being engulfed in a whirlpool of psychological insecurity produced by new forms of the economic and political system. It was in this state of unbearable internal loneliness that man had to turn and find some ties with which he could relate himself, albeit, a new master to follow and submit to, a scapegoat to destroy, or, as in our contemporary social situation, a fantasy world to withdraw into — so that the anxiety of loneliness could be assuaged.

Today men and women are finding themselves in a position of frightening dimensions due to the fact that the *new external ties* which they have allied themselves with are really leading them down the road away *from* freedom rather than to positive freedom. These "seekers" and those who would "persuade" them are in actuality being seduced into a false free-

dom which offers *external* security and relief from doubt, *if only for awhile*.

In light of what has been said it would be fruitful to take a closer view of *The Status Seekers* and *The Hidden Persuaders* and examine those dynamics which are currently instrumental in reducing human autonomy to nothing more than a topic of conversation.

III

Success, status and fulfillment by means of self-indulgence! This is the theme which Vance Packard views with alarm in his study of human stratification in the United States. Says the author:

The approach of class analysis—looking at Americans through their class behavior, their status striving, their barriers—offers the possibility of seeing our unique and fast-changing society in a new light. Even our institutions such as schools, clubs, churches, political parties, and yes, matrimony take on new meaning.⁶

He takes great pains to emphasize the fact that Americans are intensely interested in "status seeking" in all its phases. He points out that this constant pre-occupation with status has resulted in our class lines becoming more clearly defined and much more rigid than ever before. The phenomenon of striving "... by those who are straining to surround themselves with visible evidences of the superior rank they are claiming"⁷ is not becoming the handmaiden of reaction but rather that of complacent contentment.

Our industrialized age with its emphasis on bigness in business, in government, in labor, in education, etc., is assisting to create a system of social stratification which is not conducive to human growth in a democratic society. In discussing this aspect of the problem the author likens our class system to that of the military services:

In the services there are, of course, status differences between a private and a corporal; and between a lieutenant and a captain. The great division, however, is between officers and enlisted men, with only quite limited opportunities for acquiring, while in

service, the training necessary to pass from one division to another.⁸

Mr. Packard's comparison in this instance is comparable to the chasm which exists between the two divisions which are emerging in our present class system. The developing class lines are being drawn as is suggested in the following diagram:⁹

THE DIPLOMA ELITE

I. The Real Upper Class

II. The Semi-Upper Class

THE SUPPORTING CLASSES

III. The Limited-Success Class

IV. The Working Class

V. The Real Lower Class

Briefly, The Diploma Elite consist of those individuals who are big, and active, and who, for the most part, run things. The Supporting Classes, or what sociologist Joseph H. Kahl has called "the anonymous little people," comprise a grouping of individuals who, for the most part, are not big, are passive and who would wear either a white or blue collar. The bridge between the two classes is a college or university diploma of some sort, the status ticket for their upward mobility.

Packard is quick to point out that even as there is horizontal stratification present in our society that there is also a vertical strata which looks at and distinguishes the differences of individuals to be found at each of the five class levels. He suggests that there are at least four criteria by which differentiation at a given class level can be arrived at: The first is determined by the recency of arrival in a given locality; the oldsters against the newcomers. The second item has to do with the national background of the individuals concerned, while the third potent force for evaluation has to do with that of their religion. Finally, an individual's pigmentation forces vertical, status boundaries to become even more visible. These factors along with the horizontal stratification suggests the highly complex structure within which striving for status finds its habitat.

The main portion of *The Status Seekers* examines in detail the 'marks of status' in American living, and

the strains involved in achieving them within the context of our present society. These indicators are those which, according to Packard, are commonly recognized and most commonly sought by the greatest number of people: a good home and a pleasant neighborhood; high occupational rank; the ability to spend in a manner commensurate or above the class in which the person is placed; the need to evidence those patterns of mating, socializing, beliefs and attitudes which would mark the individual as a being of a certain class; and, above all, the utilization of the proper methods for educating the young.

Ideally, we should be judged on our individual skill, responsibility, and personal worth. These factors, however, in our age of movement and complex organization structure, are often difficult to judge . . . Thus we tend to 'place' people on the basis of what is visible; such as type of home, automobile, clothing, home furnishings. These are all visible.¹⁰

Ours is a society, then, in which what an individual consumes and what he spends will equal his position in the social-class structure.

But it might be asked, and rightly so, how did this situation come about? The question is a legitimate one and needs answering. Mr. Packard presents ten not-mutually-exclusive items which have and will continue to influence our way of life in America. "Taken together," he says, "they represent a transformation in a nation's way of life."¹¹

1. Perhaps the most obvious is the truly spectacular increase in individual wealth since 1940, and particularly in the past decade.
2. This brings us to the second big economic change affecting class: the graduated federal income tax. Some have described it as the great leveler.
3. The lessening contrast in the material way of life of the rich and the poor.
4. The massive shift in vocational skills needed by our economy.
5. The great increase in moving about of the population.
6. The great growth in leisure time that has accompanied increased productivity.

7. The trend toward large, bureaucratic organizations. Everywhere—in both government and private industry—the trend is to bigness.
8. The shrinkage in the number of small entrepreneurs and self-employed people We have become an employee society.
9. The trend to breaking jobs down into narrow, and if possible, simple specialties.
10. The mass production of homes, with the attendant growth of homogeneous suburban communities.¹²

What, then, is the relevance of upward striving? To be sure, it has created a deep-rooted sense of psychological frustration for those who have difficulty in adjusting to quick upward mobility and, as well, to those who are humiliated by the downward trend. Of this latter group the author says:

Many socially declining or downward mobile people turn to alcohol or drugs for support. Some become promiscuous. They often become known as troublemakers, with chips on their shoulders. Even their best friends become perplexed as to how to approach them without being snarled at. Wives find them disagreeable as mates. Such declining males are gloom-ridden, and those becoming seriously disturbed emotionally tend to develop sadistic-masochistic attitudes.¹³

The author is quick to underline the fact, too, that the individuals who are always striving to move themselves upward can and do evidence symptoms peculiar to their own malady:

The person who succeeds dramatically in moving up the class scale tends to be . . . relatively rootless A person who becomes adept at isolating himself from his past, and taking on the coloration of what he hopes is the future, may unwittingly take a manipulative attitude toward individuals around him. He can be charming, and yet he may seem to lack warmth. . . . The tension, insecurity, and rootlessness characterizing many zealous upward strivers makes them prone to certain emotional disorders. The mobility tends to increase emotional strain.¹⁴

Pressures, therefore, are creating a society which is becoming more rigid and these very pressures have been created by people who indulge themselves with the fruits of our

economic prosperity: success, status, and fulfillment. While they are exploiting them, too, are being exploited. Furthermore, and probably most important, the stratifying tendencies in American culture have increased, to a great degree, personal isolation. Observes Mr. Packard:

The forces of the times seem to be conspiring to squeeze individuality and spontaneity from us. We compete for the same symbols of bigness and success. We are careful to conform to the kinds of behavior approved of by our peers. We are wary of others who do not look like our kind of people. We tend to judge people by labels. And all too often we judge people on the basis of the status symbols they display As a result, democracy is still more of an ideal than a reality.¹⁶

IV

It is Mr. Packard's contention in *The Hidden Persuaders* that manipulation has moved from the 'genial if not twitchy Thurberian world' to the 'chilling world of George Orwell and his Big Brother'. He deplors the fact that the skill at engineering human beings, to gain consent by means of depth probing, has gone beyond the stage of fanciful thinking. He shares his concern when he states:

These depth manipulators are, in their operation beneath the surface of American life, starting to acquire power of persuasion that is becoming a matter of justifiable public scrutiny and concern.¹⁶

The various sections of his volume, therefore, elaborate on this theme by examining the *depth approach* in persuading individuals as consumers and as citizens. Its structure takes the following pattern:

Selling to Americans, according to the 'motivation analysts' and 'motivation researchers' is predicted on three basic axioms: First, that Americans are really a perverse and unpredictable group of individuals. As such they do not really know what they want. Further, they are not aware of their real likes and dislikes and would not admit them even if they did know what they were. And finally, people cannot be trusted to

act in a rational manner. Secondly, that Americans are too easily satisfied with what they already have in their possession. Thus it has become necessary for merchandisers to become 'merchants of discontent' by creating 'psychological obsolescence'. Thirdly, that Americans have come to believe that the standardization of products is an accepted fact. Therefore, the virtual *sameness* from product-to-product is to be expected. This ingrained reaction has led to selling and consumption problems, as one can readily see from the observations which are made in this volume.

In light of these axioms, according to Mr. Packard, there was a felt need on the part of the "ad men" to turn to an approach which would stimulate people to buy—an approach which would pre-condition the potential customer on the pre-conscious and on the sub-conscious levels by flashing on trigger words, symbols, or acts. This the advertising men did and they brought into existence what we know as motivational research (M.R.), the approach which emphasizes the *emotional factor* in merchandising.

This orientation utilized ideas and concepts from other fields of endeavor: anthropology, dynamic psychology, general semantics, psychiatry, social psychology, semantics, sociology, just to name a few. Eclecticism was the watchword as materials from all these fields and others assisted the depth probes to study people and their sub-surface desires and longings to find their points of psychological vulnerability. The probes found, through their intensive studies, that:

Among the subsurface motivating factors found in the emotional profile for most of us, for example, were the drive to conformity, need for oral stimulation, yearning for security.¹⁷

With their new probing paraphernalia in hand these people headed out for the potential consumer. They knew what they were after and they were out to make certain that they

did just that as they began to satisfy the eight basic human needs that every person has. Thus, everything from cigarettes to prunes and homes to cereals were given saleable appeal based on these needs:

1. The need for emotional security.
2. The need for reassurance of personal worth.
3. The need for ego-gratification.
4. The need for creative outlets.
5. The need for love object(s).
6. The need for sense of personal power.
7. The need for a sense of roots.
8. The need for personal immortality.¹⁸

So new frontiers to satisfying human needs were opened. People were offered sexual reassurance, cures for their hidden aversions, bigger and better symbols of status. In Packard's words, "By 1957 American merchandising persuaders were embarking on several bold and portentous attempts to create new, broader, or more insatiable demands for their products."¹⁹ And they have been succeeding ever since!

The opening of new frontiers did not stop, however, with the consumer buying and spending. Not by a long stretch of the imagination. New avenues of depth probing began opening up, for instance, in the field of politics. Image building became the key word in political campaigning and a new psychology of manipulative persuasion was evolved to sell parties and candidates to the American public. This approach was evidenced to a great degree in the 1956 campaign and will, no doubt, influence the procedure and outcome of subsequent campaigns in the years to come.

Manipulation also found its way into the pattern of free enterprise. Group conformity under the disguise of the team concept blossomed in industry. The engineering of human consent in the social enterprise crept more and more into the work-a-day world through the means of psychological probing and manipulation. New techniques and methods are now multiplying at a fantastic rate so that

those in the social enterprise can work together in a 'happy' and 'effective' manner.

Public relations men, too, as a result of the new insights which have been gained about man and his suggestibility, have come into prominence on the cultural horizon. They are practicing their art through all our avenues of mass communication and like Big Brother they cannot be evaded. These men have been hired with their insights and methods to create *right* attitudes and promote a *good psychological atmosphere* in relation to ideas, products, persons, institutions, etc. These men and women, like their contemporaries, approach their publics through the *emotions* rather than through the *intellect*.

As citizens, too, Mr. Packard hastens to add, we are bombarded with the confidence, positive-thinking routine which has become, in the United States, the corollary of a sound economy. The depth probers are, therefore, creating a milieu in which American-made goods will be kept moving at a higher rate through 'psychological marketing'. Prosperity and the feeling of prosperity must be kept at a high level. And this is being accomplished in an almost-too-effective manner by those who are dealing with the pre-conscious and sub-conscious minds of our citizens.

In light of this Vance Packard asks necessary and pointed questions regarding the hidden persuaders: "But when you are manipulating, where do you stop? Who is to fix the point at which manipulative attempts become socially undesirable?"²⁰ These are questions which should be of concern to all in a land in which there are forces that suppress, rather than build the dignity of human freedom.

V

It has not been the purpose of this article to solve the problem of human freedom and its decline, but rather its intent was to suggest and explore this area of concern through the ex-

amination of Erich Fromm's *Escape From Freedom* and Vance Packard's *The Status Seekers* and *The Hidden Persuaders*. It is hoped that this avowed purpose has been achieved.

The writer would be remiss, however, if he did not acknowledge that our human predicament, as sketched all-too-briefly, is not as bleak or as hopeless as the preceding paragraphs would lead the reader to believe. Whether we are moving into a Brave New Worldian nightmare is still problematical. Yet, we cannot, in good conscience, overlook these malevolent forces of "status seeking" and "manipulative persuading" which are, within the context of our present economic, political and social structure, pushing us in such an unwanted direction.

Certainly the burden of uniting ourselves creatively and productively with the 20th century world in which we live, while at the same time trying to maintain our personal integrity and individuality, becomes a problem of monumental proportions. However, this tension-filled dilemma

with which we are presently confronted, must be solved if we are to realize what psychologist Gardner Murphey calls our "human potentialities".²¹

In summing up what has been said we can learn much from the wisdom and insight of Erich Fromm:

Only if man masters society and subordinates the economic machine to the purposes of human happiness and only if he actively participates in the social process, can he overcome what now drives him into despair—his aloneness and his feeling of powerlessness. Man does not suffer so much from poverty today as he suffers from the fact that he has become a cog in a large machine, an automaton, that his life has become empty and lost its meaning. The victory over all kinds of authoritarian systems will be possible only if democracy does not retreat but takes the offensive and proceeds to realize what has been its aim in the minds of those who fought for freedom throughout the last centuries. It will triumph over the forces of nihilism only if it can imbue people with a faith that is the strongest the human mind is capable of, the faith in life and in truth, and in freedom as the active and spontaneous realization of the individual self.²²

FOOTNOTES

¹The reader is referred to the following representative volumes of related concern:

²⁰*The Decline of the American Male*, New York: Random House, 1958.

Erich Fromm, *Man For Himself*, New York: Rinehart and Company, 1947.

Erich Fromm, *The Sane Society*, New York: Rinehart and Company, 1955.

Martin Mayer, *Madison Avenue, U.S.A.*, New York: Harper and Brothers, 1958.

George Orwell, *Nineteen Eighty-four*, New York, Harcourt, Brace and Company, 1949.

David Riesman, Nathan Glazer and Reuel Denny, *The Lonely Crowd*, New York: Doubleday Anchor Books, 1956.

A. C. Spector, *The Exurbanites*, New York: J. B. Lippencott Company, 1955.

William H. Whyte, Jr., *The Organization Man*, New York: Simon and Schuster, 1956.

²¹An interesting volume by this title (Robert Jungk, *Tomorrow is Already Here*, New York: Simon and Schuster, 1954) offers thematic material which is

a warning and an example of the suicidal quality of our tomorrow which, it is pessimistically stated, is already here! The material in the present article offers interesting points of contrast and comparison about our cultural situation.

²²Erich Fromm, *Escape from Freedom*, New York: Rinehart and Company, 1941. p. 206.

²³This is an important concept utilized by David Riesman and his associates in their study of the changing American character. They state that a tradition-directed person can be characterized as follows: "For the individual in a society dependent on tradition-direction has a well-defined functional relationship to the other members of the group. If he is not killed off, he 'belongs'—he is not 'surplus', as the modern unemployed are surplus, nor is he expendable as the unskilled are expendable in modern society. But by the virtue of his 'belonging' life goals are his in terms of conscious choice appear to shape his destiny only to a very limited extent, just as only to a limited extent is

there any concept of progress for the group It is probably accurate to say that the character structure in these societies is 'adjusted', in the sense that for most people it appears to be in tune with social institutions." Riesman, *op. cit.*, pp. 26-27. Compare this with the materials to be found in *Escape from Freedom* for a similar commentary, Chapter 3.

⁸The concept of 'other-direction' as used by Riesman has great relevance for the type of personality characterized by Erich Fromm in his *Escape From Freedom*. A comparison of these types is a very fruitful venture. Says Riesman, "What is common to all the other-directed people is that their contemporaries are the source of the direction of the individual—either those known to him or those with whom he is indirectly acquainted, through friends and through the mass media. This source is of course 'internalized' in the sense that dependence on it for guidance in life is implanted early. The goals toward which the other-directed person strives shift with that guidance: it is only the process of striving itself and the process of paying close attention to the signals

from others that remain unaltered throughout life." Riesman, *op. cit.*, p. 37. Compare this orientation with Erich Fromm's evaluation of contemporary society as presented in *Escape from Freedom*, pp. 185-206; 240-276.

⁹Vance Packard, *The Status Seekers*, New York: David McKay Company, Inc., 1959, p. 5.

¹⁰*Ibid.*, p. 7.

¹¹*Ibid.*, p. 38.

¹²*loc. cit.*

¹³*Ibid.*, p. 57.

¹⁴*Ibid.*, p. 22.

¹⁵*Ibid.*, pp. 17-28.

¹⁶*Ibid.*, p. 256.

¹⁷*Ibid.*, pp. 257, 259, 260.

¹⁸*Ibid.*, pp. 358, 357.

¹⁹Vance Packard, *The Hidden Persuaders*, New York: David McKay Company, Inc., 1957, p. 10.

²⁰*Ibid.*, p. 37.

²¹*Ibid.*, pp. 72-83.

²²*Ibid.*, p. 167.

²³*Ibid.*, p. 240.

²⁴Gardner Murphy, *Human Potentialities*, New York: Basic Books, Inc., 1958.

²⁵Fromm, *op. cit.*, p. 276.

AUTUMN ISSUE — OCTOBER — 1960

Collections of Speeches Richard Murphy

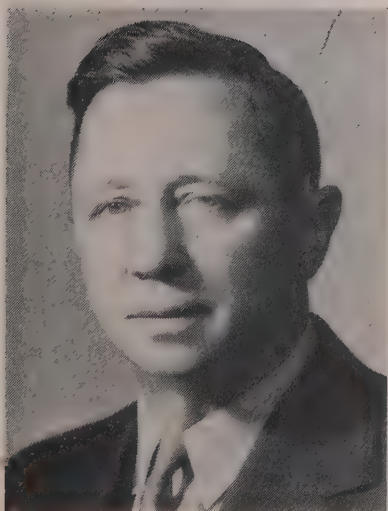
UNIVERSITY OF ILLINOIS

REFLECTIONS FROM THE RETIRED

Number Six

Lincoln's Analysis of a Grave Moral Issue

EARL W. WILEY



Earl W. Wiley was born in Holyoke, Massachusetts, October 7, 1886. He attended public schools in Providence, Rhode Island; Lowell, Massachusetts; Holyoke, Massachusetts. The degree Bachelor of Arts was received in 1909 from Dartmouth and in 1917 the degree Master of Arts was granted by The Ohio State University. Professor Wiley started his teaching career at Oklahoma State Normal College where he was Head of English from 1912 to 1915. He joined the faculty of The Ohio State University in 1915 where he worked toward the formation of the OSU Department of Speech. During the twenties and thirties, Earl Wiley was several times elected President of the Ohio College Teachers of Speech. In 1957 the Governor of the State of Ohio appointed him Chairman of the Ohio Lincoln Sesquicentennial Commission. The Ohio State University granted him the title of Professor Emeritus in 1957. Since that time Professor Wiley has served a term as visiting lecturer at the College of Wooster and a second term at New York Teachers College, New Paltz.

In 1954 the United States Supreme Court announced its decision on segregation. In 1854 the Congress of the United States abrogated the Missouri Compromise. In both cases the nation rocked with excitement. Morally, the cases were similar. In view of this coincidence, and the timeliness of the Lincoln theme, I thought a comment on Lincoln's analysis of

the moral aspects of slavery would be appropriate for this paper.

During the decade following the Mexican War the people of the United States grew progressively confused on how to handle a political issue involving portentous moral overtones. The issue was bonded slavery. The Compromise adjustments of 1850, for instance, stigma-

tized by John Greenleaf Whittier as "sad concessions vainly made," reflected a moral relaxation disturbing to many high-minded men. The studied silence of both Whigs and Democrats on the issue, in the Scott-Pierce presidential campaign, 1852, bespoke a moral uncertainty among the political intelligensia: and the breakdown of the Whig party, thereafter, was rapid. The repeal of the Missouri Compromise, 1854, making slavery accessible to the free public domain, followed by the Dred Scott decision, 1857, debasing the slave to the legal status of property, further expressed moral ineptitude. John Brown's pathetic insurrection at Harper's Ferry, 1859, epitomized the frustration of the nation on the issue.

This trend of events the southern planter favored. Like his father before him, he owned slaves, worked them, cared for them, and around them built a society of gracious living. He saw nothing wrong in his behavior. Indeed, he believed slavery was right in moral principle, quoting cleric and Scripture for his purpose. Obviously, he believed slavery was right in actuality, holding that money gained from a slave transaction to be as legitimate, as ethical and untarnished, as productive of national property, as was money, for instance, derived from the operation of a New England cotton mill. He pointed out that when the Union of the States was effected, and the federal Constitution was adopted, the South contributed mightily to both these historic achievements, and entered into the sisterhood of States with clean hands, slaves and all. He added ruefully, as he noted the political power of the South decline before an expanding Republic, if slavery is legal in Mississippi, why is it not legal in Kansas?

Opposed to this thinking stood the abolitionist. He believed that slavery was wrong both in abstract principle and in concrete practice, a mad violation of the rights of man

and of the laws of God. He could visualize no extenuating circumstances that would justify its survival anywhere. Consequently, he not only would prohibit its extension into free territory but he would root it out of the States where it existed by historical prerogative. He stood on the loftiest theological ground. And in his ranks were those who would, if need be, dissolve the Union, rather than to remain as partners in what they considered to be an unholy and corrupt political alliance.

Between the pragmatist and the idealist arose the neutralist. He regarded the extension of slavery into free territory to be a question of law and not one of ethics. The brilliant leader of this bloc was Senator Stephen A. Douglas, sponsor of the Repeal policy. He cared not whether slavery was "voted up or voted down." He did care that the qualified voters of a Territory should, in true American fashion, under the aegis of what he called Popular Sovereignty, decide the matter for themselves at an honest election. He would grant, in short, to slavery the identical equality of rights and privileges as those granted to freedom in a Territory! It was a daring and revolutionary concept that carried great plausibility.

Yet, another segment of opinion prevailed. This included the citizen who, while agreeing in some particulars with planter, with abolitionist, or with neutralist, could not, on the whole, find sanctuary in any one group. Abraham Lincoln became the voice of that amalgam. To maintain intact the federal Union, he welded a scattered miscellany of inchoate views into an articulate program of political action. Morally, he hoped for the ultimate end of slavery.

That is the point. Lincoln would maintain the federal Union against all attacks, and the current hazard involved slavery. The Greeleys, the Beechers, the Garrisons, were slow to understand him and his sense of values. They put the freeing of the

slaves as paramount. But not Lincoln. He was too indoctrinated with the spirit of the Revolution to give anything priority over the security of the Union. Like the early fathers he took his stand on the axiom that all men are created "free and equal." That absolute included the slave. But it also included the other enslaved of mankind the world over; and the men who wrote the Declaration of Independence looked a long, long way ahead. Lincoln took up where they left off.

To nationalize his program, Lincoln sought to harmonize it with prevailing opinion. In this way he hoped to construct a bridgehead between a moral contingency and a political necessity. He manifested, for instance, a feeling of sympathy for the southern people bordering on compassion. "They are," he remarked poignantly, at Peoria, 1854, "just what we would be in their situation." That reaffirmed the stand of the fathers of the Republic. Nor was Lincoln obdurate on touchy issues like the Fugitive Slave Law, on the acquisition of additional slave territory, or on the policy of prohibiting the slave traffic among the States, as he affirmed in answers to Douglas at Freeport, 1858.

Lincoln had vital contacts with the abolitionist. Like him, he loathed slavery, and like him he believed it to be wrong in the abstract. Like him, he would, on principle, ban it from virgin territory. Unlike him, he regarded the preservation of the Union as the true cause of the controversy; unlike him, also, he would not molest the institution where it already existed, nor approve of secession as a panacea for the national confusion. Lincoln was too conditioned a disciple of the real and the concrete in human relations to be an abolitionist, too sincere a believer in the doctrine of necessity to forswear the South.

With Douglas, Lincoln concurred that the security of the Union constituted the basic goal of statesmanship:

But he regarded Douglas' maverick role of salvation as amoral, describing the search for some neutral position between the right and the wrong of slavery to be as futile and fantastic as the search for a man who was neither dead nor alive. He dismissed the doctrine of Popular Sovereignty as irrelevant to the Territories, declaring slavery to be a matter of national rather than of local jurisdiction. At Cooper Union, 1860, he argued to sustain that position.

Ethically, Lincoln's program was realistic, composite, and eclectic. He stood close to the statesmen of 1776, approving the axiom that all men are created equal in the eyes of God. He stood close to Henry Clay and his associates who sought to put slavery in course of ultimate extinction by the adoption of the Missouri Compromise, 1819-1820. He concurred with the early fathers that slavery had legal sanction in the States that possessed it when the Union was formed. Yet, he stood with the abolitionist that slavery was wrong in principle, and should be banned from federal territory. And he stood side-by-side with Douglas in making the security of the Union as *sine qua non* of the controversy.

In sum, Lincoln would save the Union! That was the thesis of his program in the 1850's. It was the basic message of his First Inaugural Address, and the under-lying appeal of his words at Gettysburg. But in 1863 he moved to eradicate slavery and announced the Emancipation Proclamation. Yet, that epochal act he submitted as a military expedient to save the Union. Abraham Lincoln analyzed the slavery agitation in the faith that morality was made for man and not man for morality.

Addendum: Lincoln recognized the world of attendant circumstances as a factor in human action. He regarded political behavior as something real and concrete, as seldom abstract and absolute. He believed in the doctrine of extenuating circumstances, and looked upon the in-

dividual as a part of his social environment, like a corpuscle of blood in the blood stream, contributing something, for better or worse, to the totality of the social body. He conceived of men as creatures of mutual relationships, conditioned to the laws and ethics and events of the past, and so as creatures of history, and religion, and education, and morals, and of time and place and circumstance.

Time was in the teaching of pub-

lic address when rhetoricians emphasized the importance of related circumstances, and listed categories of headings in guiding the student to the related material. These classifications usually included topics like time, place, quantity, quality, mutual relations, passions, and the like. This concrete approach to debate and persuasion seems to have vanished from our textbooks. The field of rhetoric is, I submit, the poorer for the omission.

RHETORIC

*Deep is the magic and mighty the
thrill,*

*When the restless crowd grows hushed
and still;*

*When fact trails fact like marching
feet,*

*And words with words blend in rhyth-
mic beat;*

*When images flash like flares at night,
And examples gleam in their own warm
light;*

*When the spell of the subtle enthymeme,
Credibility adds to the swelling theme:*

*'Tis then that the wraith of the Stagir-
ite,*

*Grows tall in the glow of persuasive
might.*

EARL W. WILEY

State Speech Association News

MARCELINE ERICKSON

MANKATO STATE COLLEGE

The executive council of the Oklahoma Speech Association met in early March to make plans for the two state speech association meetings to be held in the fall. One of the fall meetings will be at the University of Oklahoma and the other in Oklahoma City. A new committee is working on problems relating to standards and ethics. Miss Doris Niles, Tulsa, a public relations officer of the Oklahoma Speech Association, is working to secure a regular column on speech in the magazine of the Oklahoma Education Association.

The spring meeting of the South Dakota Speech Association will be held April 16 at Sioux Falls. Speech and English teachers are working together to set up new standards in the Language Arts Program. A committee is beginning work to find out what speech training is offered at the Junior High School level in the South Dakota schools.

The board of directors of the Speech Association of Missouri meets at Columbia, May 7, to set up plans for the year's work. The Missouri State High School Activities Association has been invited by the SAM to coordinate and supervise all state and district high school speech festivals. A committee made up of members of the SAM will serve in an advisory capacity. Dr. Frances McCurdy writes that Missouri would like to exchange bulletins with other

state speech associations in the Central States. Their bulletin is published three times a year. Robert Wilhoit, Drury College, Springfield, is editor.

The spring meeting of the Michigan Speech Association will be held May 13 at Ann Arbor. The program will be centered around high school and college theatre programs. Dr. Henry Austin of the University of Michigan will present a series of TV skits. Murray Hewgill indicates that the second edition of the Michigan Speech Association Curriculum Guides is now available. A new booklet in H. S. Radio and Television Curricula has been added to the original set which included Interpretation, Basic Speech, Drama, Discussion-Debate, Speech in the Intermediate School. Copies are available from Mr. Dean H. Moltmaker, Mount Clemens High School, 155 Cass Ave., Mount Clemens, Michigan. The price is twenty-five cents each, or one dollar and twenty-five cents for the set of six.

The Kansas Speech Association will meet April 22-23 at Wichita University. Work is being continued on the state directory and a debate survey to discover how Kansas schools finance their forensic programs is underway according to news received from Lynn R. Osborn, University of Kansas.

The Indiana Speech Association will meet Saturday, May 7, at the

Indiana University Medical Center in Indianapolis. Present plans call for sectional meetings in new teaching techniques, on problems of preparation and licensing of speech teachers, on a new proposed high school speech curriculum, and on problems of graduate study. The committee on training and licensing of speech teachers, headed by Dr. Edward S. Strother, Ball State Teachers College, has submitted an official proposal recommending drastically stiffened training and licensing requirements to the proper state officials.

The Ohio Speech Association will meet in Columbus in April at the time of the Ohio College Association meetings. Dr. Frank Lee Miesle will be chairman of a panel discussing the summer theatre program of Ohio Colleges. Recently, the president of the Ohio Speech Association, Dr. Raymond Yeager, appointed three new committees: (1) a legislative liaison committee to work on accreditation of teachers of speech; (2) a committee to encourage and publicize research by the association members; and (3) a public relations committee to encourage speech in the high schools of the state and to discover why speech was dropped at certain high schools when a teacher left instead of a new teacher hired.

The Nebraska Association will hold meetings the second week in May at Columbus High School. Plans for the state speech Journal are advancing. The Nebraska Speech Association hopes to make use of a course of study project underway at the University of Nebraska.

Dr. Harold C. Larson, new president of the Wisconsin Speech Association, sent a report that will be of interest to many working in the area of high school speech education. "The Committee on the Improvement of Extra-Curricular Speech Activities in the High Schools of Wisconsin recommends the following requirements for the teacher of Extra-Curricular Speech Activities: I. For

permanent certification a. 15 credits in Speech from recognized institutions of higher learning. or b. 15 years experience before 1960 directing Extra-Curricular Speech Activities with demonstrated competence. or c. See II. II. Temporary Certification will be granted up to 1966 to persons directing Extra-Curricular Speech Activities in 1960. Six semester hours in Speech including 2 in Speech Fundamentals earned after 1960 from recognized institutions of higher learning, will change Temporary Certification to Permanent Certification." Dr. Gladys Borchers served as chairman of the committee. Dr. Larson added that "This recommendation is officially endorsed by the Wisconsin H. S. Forensic Association. In addition, Dr. Borchers reports favorable response from both members of the Wisconsin Commission on Teacher Education and Professional Standards, and the Committee on Professional Standards of the W.E.A. The latter has agreed to *recommend* the enclosed recommendations of the committee but not to require them.

Neither Iowa, North Dakota, nor Minnesota will have meetings of their associations until fall. Dr. Robert Wick, president of the Minnesota Association, met with MEA officials to set up plans for the fall meeting to be held in connection with the state education association meetings. Dr. Marceline Erickson, secretary-treasurer, recently circulated a news letter to the membership which emphasized other Central States Speech Association activities, as certification of speech teachers and progress in curriculum study.

The Illinois Speech Association has selected the theme for their fall meetings to be held Nov. 4-5 at Illinois State Normal University. It is "What Can I.S.A. do for You?" A committee is working with the state department on a speech curriculum study. Another committee is evaluating Illinois Speech Contest Rules and Regulations.

In Memoriam W. Norwood Brigrance

W. Norwood Brigrance, 63, died January 30, 1960. His fatal illness was pneumonia complicated by a heart ailment of three years standing.

To a large sector of his profession and to the young men of his classbook, he was Briggie. *Norwood* was paradoxically too familiar and too distant. Born in Mississippi, he studied and taught in the region of the CSSA. The study and teaching were one and the same to an unusual degree, for he taught himself the subject-matters of secondary school, no high school being at hand. His successive degrees were from the Universities of South Dakota, Nebraska, and Iowa. His affiliation with Wabash College as a teacher began in 1922, and spanned almost thirty-eight years.

Professionally, W.N.B. held two allegiances, one to Speech and one to his College. He formed these at one and the same time, possibly as trial alliances. His Master's degree had been in History. However, an experience with forensics in a secondary school and encouragement from an "expert," in an era in which a teachers' agency was also a counseling bureau, pointed the man to Public Speaking instead of History and to a College instead of to a high school.

Thus, Briggie came to Wabash College as a teacher of Speech—a successor to C. C. Cunningham. The vitality of the small and youthful National Association of Teachers of Speech, the energies of the young professor, and the stripe of the College fitted and worked together to forge a movement that was to contribute to the character of education in American high schools and colleges.

Briggie's dedication to Speech developed with time; it was not instantaneous. *The Independent*, *The American Mercury*, *The North American Review* carried articles in the 20's that make a reader suspect that journalism was a likely career for him. The substance of his anecdotes at that time was in line with such a possibility. The friendship of Charles Woolbert, W.N.B.'s first textbook, *The Spoken Word*, and his success as a teacher—these may have been influences that led to the firm decision to study for the Ph.D. and remain a teacher of Speech.

Tangible evidence of W.N.B.'s commitment to Speech rests in a dozen textbooks, in a compilation, *Wabash College Orations* (1932), in the two-volume *History and Criticism of American Public Address* (Ed., 1945), in three volumes of the *Quarterly Journal of Speech* (Ed., 1942-44), the roster of officers of SAA (Pres., 1947), and the programs and the records of the deliberations of that organization; also in scores of articles in laymen's journals and in those of Speech and Psychology. There is more evidence, implicit. He found in his experiences—and all experiences were vital—"implications for speech." Thus, a military tour of which he was justly proud (he earned a battlefield commission) led to writings on "Speech for the military." Two years of teaching among the dialects of Hawaii led to "speech improvement for non-English speaking people." A daughter in the home yielded "vocabulary and sound counts of a child's speech" (*J. Applied Psychol.*, 1934).

Briggie was esteemed by his students as a great teacher. His classes were challenging. The instances that documented his exposition became motivating influences that pulled each student to levels of excellence he had never before achieved. A certain reward for the effort was W.N.B.'s commendation, not platitudinous, but a judicious inventory of the praiseworthy and wilful accomplishments of the fledgling. Beginning with the first success the student "belonged." He was proffered a loyalty that was to outlast him who gave it, for this example became to a degree indigenous in the behavior of many who knew it. Briggie recommended an untried youthful student for a teaching post in a college. The student got the job and his president turned the two-page letter of recommendation into source material on the accomplishments of youth!

Annually some twenty-students—the orators, debaters, members of the speakers bureau, and commencement speakers—received an education especially enhanced by extended conferences with Professor Brigrance. Listeners approved the outcome of this extracurricular instruction. A venerable college president, "Doc Mac," climbed three floors one morning to interrupt a Brigrance class unceremoniously with, "A splendid debate last night." Judges regularly approved W.N.B.'s student speakers. More than 2,000 audiences have heard members of the Wabash student Speaker's Bureau.

Briggie was no teacher of Speech who could not speak. He practiced his rhetoric as completely as any man. He was sought as a speaker on popular topics as well as in the field of Speech. He characteristically laid bare the issues; he made his own position clear; he turned the apt phrase; his voice ranged widely, always in one degree or another, staccato. Here was a colorful speaker, at once the writer of the Dialogue and a participant in it.

That W.N.B. should sponsor a program for SAA, 1959, in which all participants were making a first appearance in a professional meeting was in keeping with his ingenuity in leading others to excel. His life was devoted to bringing out the best in others.

Mrs. Brigrance and a daughter, Shirley (Mrs. John Oest, M.A., Speech), survive.

JOHN W. BLACK

LETTERS TO THE EDITOR

Letters commenting on articles appearing in this Journal should be sent directly to the Editor. The purpose of these letters should be (1) to question content and/or (2) to provide further evidence in support of content. Permission to quote should be given by the writer. Copy deadlines are August 1, November 1, and February 1.

"To Me It Would Seem"

To the Editor:

At the risk of being accused of reading with my "Inner Eye" I would like to offer the following reactions to Dr. Barbara's article. Parenthetically, I feel that the term inner ear as used in the title should be enclosed in quotation marks.

This is a provocative article and while I do not disagree with the hypothesis that personality factors can influence auditory perception I am bothered by the lack of operational descriptions and the total disregard of a clear indication of the site of perception and the role that learning plays in the development of perception. The major difficulty in the reading of this article is the lack of a definition of "listening." I get the feeling that the concept of listening gets away from under the firm control of the author. On some occasions it appears that listening, or better yet perception, is placed in the brain, the viscera and even yet within the hair cells of the anatomical inner ear. This is reflected in a switching back and forth between physicalistic and psychological explanations. I was intrigued by the statement "we adjust our hearing to higher wave length frequencies during listening." I did not realize that there was a relationship between the physical nature of a stimulus and its meaning. Also, I do not believe that man has many ears, or that he has "confused or disturbed ears." Rather man has a many faceted perceptual system which is random in its behavior. To my way of thinking evaluation does not take place in the ear but rather in the auditory cortex and the associative areas. Also, "static" in the listening system would appear to be a poor explanation of a selective function in that static in a system would imply that no message could be received. I think a filtering system would better represent what happens—a filtering system that is the result of a learned selective action. In this respect I would have liked to see the term "set" showing up in the article.

I view the article as representing a viewpoint that has been passed through the author's filtering system. This approach would be acceptable if the resulting viewpoints were accompanied by an occasional use of "to me it would seem" after many of the statements.

JOHN J. O'NEILL
Director, Speech and Hearing Clinic
University of Illinois, Urbana, Ill.

This Should Be In Library of Every Speech and Hearing Therapist

To the Editor:

Public School administrators and speech and hearing therapists should find informative Richard R. Martin's article, "The Public School Program for Acoustically Handicapped Children" which appeared in the January 1960 issue of the *Central States Speech Journal*.

Probably the weakest aspect of public school speech and hearing programs has been the educational placement of children with varying degrees of hearing loss. This is due in part to the interim between the audiometric finding of suspected loss and the otological examination. The number of persons necessarily concerned in the collection of data pertinent to an individual's problem involves a plan for coordinated effort. Mr. Martin discusses briefly the problems of hearing testing, teacher and medical referrals, child study, amplification, auditory training, speechreading and placement. A bibliography of 77 references covering the last 29 years provides a fairly comprehensive background of research.

The first section of the article deals with the hearing testing program and delineates the type and scope of various kinds of programs and suggests adaptations to varying sizes of school systems.

The second and longest section deals with the development of a plan for rehabilitation. The information given will not be new to persons following closely the literature and programs of this field. Mr. Martin has presented in an efficient and concise manner the pros and cons of research findings in a manner that should be most helpful to those concerned with the development and maintenance of an adequate testing and rehabilitation program. It stresses the needs of a particular individual as the determining factor in habilitation, rather than fitting him into a preconceived pattern. This concise collection of data should be in the library of every speech and hearing therapist.

ELIZABETH C. MACLEARIE

Supervisor, Speech and Hearing Therapy
Ohio Department of Education, Columbus, Ohio

In Response to Hillis' Letter to the Editor

To the Editor:

I continue to be impressed by the quality of remarks and observations that follow publications nowadays. Hillis' was the type of response that one hopes to get from the circulation of such material; not only did he ask some pertinent questions, but they reflect a sophisticated evaluation of the problem.

First of all, to explain a point of view. I do not expect this study (or any one study) to provide "proof positive." I am not that much impressed by a number. It seems to me that we are still in a primitive state in our evaluation of communication. Although we have many little facts about the process of speech measurement, there are still many more unknowns. For instance, most of the laboratory tests of communication efficiency have been based on the principle of the frequency of occurrence of phonetic units in speech. As others have pointed out, this may have only a small bearing on the adequacy of results. Talker lists have been spoken by good speakers, seldom a sample of the range of speech ability—and these spoken lists have been heard by mature listeners, seldom a listener group representing the normal listening population.

We don't even know yet what the make-up of the ideal testing word is. When I first started to work with intelligibility testing, I assumed that the most likely error in response was that involving the other member of the voiced-voiceless pair. Of course, this isn't true. Our research shows that the error response will, 80 percent of the time, be of the same voicing as the stimulus sound. Miller and Nicely record even a higher percent than this. Intelligibility lists do not invariably consider this principle in test make-up. Most of all, from the standpoint of the speaker, one must anticipate the likely error. Again—our research indicates that, in the shift from voiced to voiceless consonants in response by listeners, the V-VL and the VL-V shifts are not equally likely to occur. Four times out of five the shift is from a voiced stimulus to a voiceless response, and only one time in five will the shift be from voiceless to voiced. For speaker testing word selection should take this factor into account. Not even a single test has been so constructed—certainly not the one that I used. We are bound to get less than optimum results unless we have the optimum test instrument: I don't think we are close yet.

Now let's see if an explanation of the handling of subject distributions can be made.

It is customary in research in speech to compare two categories, "normal" and "defective." There is so much overlapping here that we may not be comparing two classes at all—hence trait scores between two groups may not differ much because the subjects themselves do not differ. Our definitions of "normal" and "defective" and our judgment of "normal" and "defective" do not always allow us to say whether we are comparing two groups or two segments of essentially the same group. This problem is more complicated when only a dozen to twenty subjects are used in each of the

compared groups. It is further complicated when all subjects are drawn from beginning courses in speech in the freshman year of college.

To be effective a study should certainly include superior speakers as well as grossly handicapped speakers. In the study reported in the *CSSA Journal* both the top and bottom of the distribution had already been removed. There were few superior speakers and there were no persons with clinic-type losses. We started, then, with what should be termed the center of the distribution—the “normal” group. This was necessary because of the kind of survey that we undertook. To offset the disadvantage of having only the center of the distribution to consider, it was thought best to compare the tails of this particular segment. This was consistent with another aim—in a survey one doesn’t re-test the entire population by interview because there would be no advantage to the survey. We could have picked the top 50 percent and the bottom 50 percent—but this would have meant retesting the entire group. Since the estimate of individuals likely to need assistance was about 20 percent, we chose that segment arbitrarily. It could have been 10%, 15%, 25%, or 30%.

It is certainly true that a tails comparison will increase the correlation value. The removal of the indefinite center will raise the correlation. It might be questioned which of the two is spurious. Is a tails comparison likely to give a spuriously high correlation, or is the larger segment likely to give a spuriously low correlation?

Now let me see if I can offer some support for the use of the biserial correlation with widespread classes. I believe this to be a technique in fairly good standing. Its theory and application are explained in Peters and Van Voorhis *Statistical Procedures and their Mathematical Bases*. A textbook and classroom example is that of a study of New York City Public School Teachers. Those that were “very good” (.163) and those that were “poor” (.086) were given a personality test to determine a relationship. It is also possible to use tetrachoric correlation with widespread classes, using only the extremes of the distribution.

It may be observed in the tables that the relationship between identified vowel substitution and intelligibility is more pronounced than the relationship between intelligibility and judged evaluation. These obviously smaller correlations reflect a lack of reliability in the judged trait as compared with the more reliable identification of the substituted vowel. But obviously there is more to defective speech than vowel substitution, so this data must be treated only for its value in a very narrow application. Even in the table of correlations on judged traits, the correlations vary greatly—not only on the traits themselves but also between the two groups, judged by different people. With this array of differing values which one is more nearly correct? I believe that each deals with another aspect of the measurement.

For example, if one considers the relationship between speech efficiency scores and Seashore Pitch Discrimination scores using unsophisticated listeners, the correlation is likely to be around .35. However, if sophisticated listeners and unsophisticated listeners are compared, this correlation will more likely be .70. Which is right?

I would attach more importance to the significance of the reported differences between the two groups. If the classroom communication test did not differentiate the good from the poor, there would be no significant difference between the means of these two groups. This is clearly not the case. The test is operating—not too efficiently but operating. And this is a classroom test used in the classroom by teachers who know nothing about defective speech—no equipment and no skill required. If this can be done with (what I think is) a primitive instrument, there is certainly hope for a more refined technique.

Moreover—I have had much trouble with English teachers, phoneticians, and linguists on the matter of vowel substitution as a factor in communication. They tell me that American dialects of English do not hamper communication at all. I was rather startled to get the data reported in the article—I had expected less, although I had expected to find some kind of relationship, however small.

This is not a validity study to establish an everlasting last word at all. We’re not ready to wrap it up yet; but I do think it is a design with promise. If it can be repeated several times and refined much more, we’ll really have something.

Thanks much for the Hillis letter—I thought it a very good one. I think I have all of the doubts myself that he expressed.

J. C. KELLY
Associate Professor of Speech
Speech Research Laboratory
University of Illinois

Editor's Note: Word of the untimely death of J. C. Kelly on March 17, 1960, reached the editor as this issue went to press.

COLUMBIA COLLEGE

founded 1890

Degree programs and
specialized study in Speech and
Communication Arts

DRAMATIC ARTS
TELEVISION
RADIO BROADCASTING
MOTION PICTURES

Facilities include complete TV
studios, color TV and motion
picture equipment

For information write:

Registrar: Columbia College
207 S. Wabash Ave.
Chicago, Illinois

Are You Overdrawn?

Does this issue come as your
annual membership is expiring?

If your membership is about to
lapse, send your check now, while
you think of it. It saves bookwork.
You will receive a full year from
the date of expiration of your pres-
ent membership, so you lose nothing
even if you pay ahead. You will re-
ceive a card receipting the funds
and noting the issues of the JOUR-
NAL which you will receive.

As you write your check, think of
someone else who might profit from
or enjoy a subscription to the
JOURNAL.

Send to:

H. L. EWBANK, JR., *Exec.-Secy.*
Central States Speech
Association
Speech Department,
Purdue University
Lafayette, Indiana.

University of Nebraska

DEPARTMENT OF SPEECH AND DRAMATIC ART

Lincoln 6, Nebraska

DEGREES: Bachelor of Arts, Bachelor of Science in Education, Master of Arts

AREAS OF STUDY: General Speech, Debate and Discussion, Rhetoric and Public
Address, Interpretation and Theatre Arts, Speech Education, Radio and Tele-
vision, Speech and Hearing Rehabilitation.

FACULTY:

Harlan Adams, M.A., Assistant Professor of Speech and Speech Correction
Joseph Baldwin, Ph.D., Associate Professor of Speech and Theatre Arts
Ernest Burgi, Ph.D., Associate Professor of Speech Pathology and Audiology
Sara Cattle, M.A., Instructor in Speech and Speech Correction
Lucile Cypreansen, Ph.D., Associate Professor of Speech and Speech Correction
Bruce Kendall, M.A., Assistant Professor of Speech and Debate
Leroy Laase, Ph.D., Professor of Speech and Chairman of Department
Howard Martin, Ph.D., Assistant Professor of Radio and Television
William Morgan, Ph.D., Assistant Professor of Speech and Theatre Arts
Donald Olson, Ph.D., Assistant Professor of Public Speaking and Director of Forensics
Bernard Skalka, M.A., Instructor in Speech and Technical Theatre
Maxine Trauernicht, Ph.D., Assistant Professor in Speech and Speech Education
John Wiley, Ph.D., Associate Professor in Speech Pathology and Director of Clinic
Dallas Williams, Ph.D., Associate Professor of Theatre Arts and Director of
University Theatre

Herbert Carson, M.A., Instructor in Speech and Speech Education

ACTIVITIES AND FACILITIES: Recording and Listening Laboratories; Arena, Experimental
and University Theatre; Intercollegiate Forensics; Speech and Hearing Clinic; Radio and
Television Broadcasting

GRADUATE ASSISTANTSHIPS: Available in Fundamentals of Oral Communication, Public
Speaking and Debate; Theatre, Speech and Hearing Therapy, Radio and Television

For further information write to: LEROY T. LAASE, *Chairman*

books from macmillan . . .

Practical Speech Fundamentals

By **EUGENE E. WHITE**, *Professor of Speech, University of Miami*

Employing the "fundamentals" rather than the "public speaking" approach to speech, this book offers a comprehensive coverage of public speaking, oral reading, and discussion. Unique emphasis is given to the personal attributes of the speaker, efficient listening, audience analysis, oral reading as a practical aid in everyday living, and the importance of good group discussion. Although all materials are integrated throughout, each major division is a separate flexible unit.

1960

519 pages

\$5.75

Creative Discussion

By **RUPERT L. CORTRIGHT**, *Professor of Speech, and*
GEORGE L. HINDS, *Associate Professor of Speech, both,*
Wayne State University

Integrating speech and communications ideas with current administrative and social practices, this book presents the concepts, techniques, and skills of discussion and conference as an effective means of improving human understanding, efficiency, and group progress. Questions and problems and a suggested reading list follow each chapter. CREATIVE DISCUSSION shows "how to get more yardage out of the spoken word." *The Wall Street Journal*

1959

303 pages

\$4.50 (text edition)

Practical Public Speaking

By **EUGENE E. WHITE**, and **C. R. HENDERLIDER**, *Associate Professor of Speech, Western Reserve University*

Here is a direct presentation of the principles and practices basic to the study of speech preparation and delivery with numerous illustrative examples. "As a concise, specific approach to the speech situation in brisk, readable fashion, PRACTICAL PUBLIC SPEAKING does a most commendable job." *Today's Speech*

1954

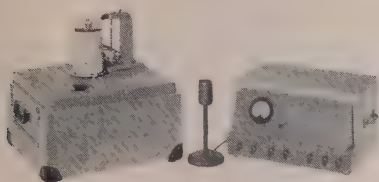
365 pages

\$3.85 (college edition)

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N. Y.

COMPLETE SOUND and VIBRATION ANALYSIS with THREE PERMANENT VISUAL RECORDS



KAY Sona-Graph®

\$2295.00*

An audio spectrograph in the 85-8000 cps range; useful in phonetic studies, speech correction, speech education of the deaf, and study of noise, shock, and impulse waves. Makes 3 permanent visual records.

SPECIFICATIONS

Frequency Range: 85-8000 cps.

Analyzing Filter Bandwidths: 45 and 300 cps.

Recording Time: Any selected 2.4 sec. interval of any audio signal within frequency range.

Record-Reproduce Amplifier Characteristics: Flat or 15 db high-frequency pre-emphasis for voice studies.

Microphone: Altec-Lansing 633A dynamic.

Input Impedance: 30 ohms.

VISUAL RECORDS

DISPLAY #1

(Sonagram) Frequency vs Amplitude vs Time characteristics; linear with respect to frequency and time.

DISPLAY #2

(Section) Intensity vs Frequency at any 6 times in recorded 2.4 second interval. Makes up to 6 separate sections on one sheet or 60 on 10 sheets of any recorded sample. Plot linear with respect to frequency and intensity (db). Intensity range 35 db. Min. separation between sections, 0.04 sec.

DISPLAY #3

(with Amplitude Display Unit) Average Amplitude vs Time; Amplitude scale logarithmic over 24 db and 34 db ranges.

AMPLITUDE DISPLAY UNIT (Accessory for recording Display #3).....\$175.00*

*All prices f.o.b. factory

For complete details and prices on the entire line of Kay Sound and Vibration Analysis equipment, write:

KAY ELECTRIC COMPANY

Dept. CS-10

MAPLE AVENUE, PINE BROOK, N. J.

Capital 6-4000



KAY Vibralyzer®

\$2495.00*

An audio and sub-audio spectrograph in the 5-4400 cps range; ideal for analysis of transient signals as well as steady state measurements of vibration and noise from aircraft, ships, reciprocating and rotating machinery, and in the fields of acoustics, ordnance, ballistics, seismology, and biophysics. Makes 3 permanent visual records.

SPECIFICATIONS

Frequency Range: 5-4400 cps in 3 bands

Freq. Range	Analyzing Filter-Band		Recorded Sample
	Wide	Narrow	
5-500 cps	20 cps	2 cps	20 secs.
15-1500 cps	60 cps	6 cps	6.6 secs.
44-4400 cps	200 cps	20 cps	2.4 secs.

Frequency Calibration: Markers at 30 cps or 240 cps intervals may be recorded on analysis paper.

Record-Reproduce Amplifier Characteristics: Frequency response switchable to provide flat (or for transducer usage) 44 db or 60 db falling characteristic.

Pickup Devices: Vibration pickups; microphones or other properly matched devices may be used.

Input Impedance: High, 1.8 megohms.

Input Signal Sensitivity: Approx. 8 mv rms for full scale operation.

VISUAL RECORDS

DISPLAY #1

(Vibrogram) Frequency vs Amplitude vs Time characteristics. Linear with respect to frequency and time.

DISPLAY #2

(Section) Intensity vs Frequency at any 6 times in recorded 2.4 sec interval. Makes up to 6 separate sections on one sheet or 60 on 10 sheets of any recorded sample. Dynamic Ranges: linear scale—10:1; logarithmic scale—35 db.

DISPLAY #3

(with Amplitude Display Unit) Average Amplitude vs Time. Amplitude scale logarithmic over 24 db and 34 db ranges.



Complete Costume

from **\$5.00** F.O.B. N.Y.C.
FREE NO EXTRAS

Costume Plots
Money Saving Suggestions
Information and Forms

a specialized rental service for
 Schools — Colleges — Little Theatres —
 Clubs — Lodges — Church Groups and
 all other non-professional groups

WIN up to \$1,000.00
 send for complete information on the
 ANNUAL EAVES AWARDS

EAVES BONUS PLAN gives you
 FREE THEATRICAL EQUIPMENT
 as a no-cost bonus!

EAVES COSTUME COMPANY, INC.
 Eaves Bldg. 151 West 46th St., N.Y. 19, N.Y. Plaza 7-2730



TEMPLE UNIVERSITY Department of **SPEECH AND DRAMATIC ARTS**

Graduate and Undergraduate
 Curricula in: Public Address •
 Theatre • Radio and Television •
 Speech Correction • Audiology •
 Speech Education

Graduate Assistantships Available

Address: The Chairman
 Department of Speech
 and Dramatic Arts
 TEMPLE UNIVERSITY, Phila. 22, Pa.

Department of Speech UNIVERSITY OF NEW MEXICO

Albuquerque

Graduate and Undergraduate
 Program in

**PUBLIC ADDRESS &
 RHETORIC
 SPEECH CORRECTION &
 HEARING
 RADIO & TV**

*Graduate Assistantships
 Available*

1959-60

MICHIGAN STATE UNIVERSITY

College of Communication Arts

Department of Speech

Undergraduate and Graduate programs in

- Speech Pathology and Audiology
- Rhetoric and Public Address
- Theatre and Interpretation
- Radio-Television-Film
- Speech Education

leading to B.A., M.A., and Ph.D.

Graduate Assistantships available

For complete information, write:

DEPARTMENT OF SPEECH
MICHIGAN STATE UNIVERSITY
EAST LANSING, MICHIGAN



for the service of experts

Van Horn costumes are the ultimate in style, freshness, fit and correctness for the part. Send for *free* ILLUSTRATED PLOT of your production NOW!

*On the American Stage
Over a Century*

VAN HORN

COSTUMES

232 N. 11TH ST., PHILA. 7, PA.

BROADWAY: 254 WEST 47TH STREET, N. Y. C.

UNIVERSITY OF ALBERTA

Banff School of Fine Arts

28th ANNUAL SUMMER SESSION

June 20 - September 10

**AN OUTSTANDING THEATRE
ARTS TRAINING PROGRAM**

Courses in Acting, Stagecraft, Direct-
ing, Speech Acts and Rhythmics.

Other Courses

Playwriting, Writing for Radio and
TV, Short Story Writing, Music, Ballet,
Painting, Handicrafts, Photography,
Modern Languages.

For particulars write:

Director, BANFF SCHOOL OF FINE ARTS,
BANFF, ALBERTA, CANADA

Finished Drops Transparencies and Cycloramas

A New Service That We Are
Able to Offer

In Our New, Enlarged
Quarters

Also Prefabricated Scenery,
Painted Drops, Etc.

Our New 72 Page Catalog Will
Be Sent Free to Schools and
Organizations if Requested On
Official Stationery.

PARAMOUNT Theatrical Supplies

32 W. 20th St., N. Y. 11, N. Y.

JUST OFF THE PRESS!

"HIDE AND SEEK"

ACTIVITIES KIT

by

Ruth M. FitzSimons, Ed.D
Head Speech and Hearing Therapist
Public Schools
Warwick, Rhode Island

Albert T. Murphy, Ph.D
Professor of Speech and Hearing
Speech and Hearing Center
Boston University

LET'S PLAY HIDE AND SEEK is bound in sturdy board, 14"x17", with wire spiral binding to form an attractive easel for convenience in handling and carrying. It is designed for use with children from six to nine years. Its extension upward depends upon the individual child

The ten illustrations in LET'S PLAY HIDE AND SEEK are reproduced from original water colors by Ruth Beaton, a professional artist. Mrs. Beaton's work evokes a warm response in children as well as in adults. The simplicity and the realism of her arrangements never fail to delight her child audiences

These illustrations, on heavy colored paper, depict different situations of appeal and interest to children. They cover the practice sounds **f**, **v**, **sh** (**f**), **th** (**th**), **l**, **s**, **x**, **r**, **th** (**th**), **ch** (**ch**), **j** (**dg**), with **s** and **z** combined on one illustration. Interspersed and "woven" into each large illustration are small pictures of words which begin with each of the practice sounds listed above. A total of 129 of these little pictures invite the children to play HIDE AND SEEK for the 11 practice sounds

For the child, the picture search is an interesting, provoking and satisfying vehicle for ear training under a meaningful, conversational structure, offering the child immediate reward. The little pictures

which are hiding are placed as integral parts of each large illustration. In keeping with the wide range of ability represented among speech and hearing handicapped children, some of the little pictures are placed in easy to find locations while others are placed in more difficult to locate placements, providing challenge for children of different maturity levels. A set of symbols, representing the 11 practice sounds, are provided. These symbols are for insertion in the window which appears on one of the pages of LET'S PLAY HIDE AND SEEK

The Manual for LET'S PLAY HIDE AND SEEK contains 129 original riddles in rhyme to accompany that number of little pictures which are located throughout the large illustrations in the easel. The riddles are simple, yet curiosity arousing, and their appeal is centered in the child's world of fact, fancy, and facetiousness. The Manual includes instructions, descriptions, and word stimuli for each illustration

A workbook, GUESS WHAT!, presents 129 additional riddles and 129 pictures, utilizing the 11 practice sounds. The reading vocabulary used in the riddles is on a first grade reading level, and is controlled for meaning as well as for vocabulary which falls within the primer and first reader levels.

LET'S PLAY HIDE AND SEEK, with Manual	\$6.00
GUESS WHAT! (Workbook)	\$1.00

EXPRESSION COMPANY, Publishers

Magnolia

Massachusetts

THE UNIVERSITY OF WISCONSIN summer sessions

DEPARTMENT OF SPEECH

Unlimited opportunities for summer study in an inspirational setting

Eight-Week Session

June 20 - August 12

Four-Week Session

June 20 - July 15

Special Institutes and Courses

Course work leading to B.A., B.S., M.A., M.S., M.F.A., and Ph.D.

Rhetoric and Public Address

Drama and Interpretation

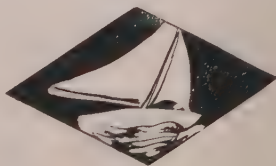
Sciences Basic to Speech

Speech Pathology and Audiology

Radio and Television

Speech Pedagogy

Write now for your personal copy of the Summer Sessions bulletin and special booklet. Address: Prof. F. W. Haberman, Chairman, Department of Speech, Dept. CS, The University of Wisconsin, Madison 6.





THE UNIVERSITY OF WISCONSIN summer sessions

Special Summer Features

- | | |
|-------------------|---|
| June 30 | Institute in Drama |
| June 20 - July 15 | Special course in directing extracurricular high school speech activities |
| June 20 - July 15 | Special course in speech methods for public school teachers |
| June 20 - July 15 | Special course in Community Theatre in connection with National Community Theatre Center and co-sponsored by Wisconsin Idea Theatre |

Exceptional Facilities for Learning

Professionally equipped radio and television studios complete with videotape recorder

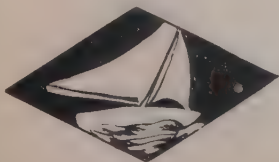
Speech and Hearing Rehabilitation Center

World-famous Wisconsin Union and Play Circle Theatres

Public Address Experimental Laboratory

Mass Communications History Center

Mass Communications Research Center



Ready for Second-semester Classes

Essentials of General Speech

New Second Edition

by

A. Craig Baird, Professor Emeritus of
Speech, State University of Iowa

and

Franklin H. Knowler, Professor of Speech,
The Ohio State University

This revision of the authors' abridgment of GENERAL SPEECH is designed to serve those courses in which a minimum of textbook study is assigned, and those courses in communication skills in which training in speech and in writing are combined or closely integrated.

Emphasis is on speech fundamentals rather than on public speaking. The authors' approach is one of "social adaptation." The aim is not primarily to produce superior public speakers, but to develop oral communication as an agency in all normal social relations.

The speech fundamentals emphasized are those which center in the constituents of the communicative process:

- the speaker
- the speech, with its ideas, organization, language
- the communicative act itself
- the audience
- the speaking situation

Important new illustrations, illustrative speeches, and teaching aids have been added.

Send for Your On-Approval Copy

McGraw-Hill Book Company, Inc.

330 West 42nd St.

New York 36, N. Y.

*The Complete Monroe Program
For Speech Courses;*

• TEXTS —

PRINCIPLES AND TYPES OF SPEECH

Fourth Edition
by Alan H. Monroe
704 pages

\$5.25

The fundamentals of good speech preparation and delivery in a readable, concise presentation which includes a variety of sample speeches which apply the principles discussed.

the new brief

PRINCIPLES OF SPEECH

Fourth Edition
by Alan H. Monroe
352 pages

Hard Bound \$3.25
Soft Bound 2.50

For shorter courses, the essentials of effective speech, with a supplement containing up-to-date sample speeches.

• WORKBOOK —

WORKING FOR MORE EFFECTIVE SPEECH

by Harvey Cromwell
Alan H. Monroe

112 pages
\$1.75 list

Practical, comprehensive speech projects and assignments designed for use with either of the Monroe texts.

**SCOTT, FORESMAN
AND COMPANY**

Chicago

Atlanta

Dallas

Palo Alto

Fair Lawn, N. J.

SUMMER STUDY AT NORTHWESTERN

The School of Speech

NORTHWESTERN UNIVERSITY

EVANSTON, ILLINOIS

A NATIONAL CENTER FOR UNDERGRADUATE AND GRADUATE STUDY IN SPEECH

The 1960 Summer Sessions

The Eight-Week Session: June 21-August 13

The Six-Week Session: June 21-July 30

- Undergraduate and Graduate Degrees in Speech.
- Departments of Instruction: Public Address and Group Communication; Theatre; Interpretation; Radio, Television, and Film; Speech Education; Communicative Disorders — Speech Pathology, Language Pathology, Audiology.
- Special Features of the 1960 Summer Session: Two credit-bearing symposiums with distinguished visiting lecturers to supplement our resident faculty — Symposium in Broadcasting and Public Opinion; and Symposium in Interpretation of Masterpieces of Classical Literature; Workshops in Communicative Disorders; Practicum in Theatre (study and participation in Northwestern Drama Festival); special opportunities in Children's Theatre and Creative Dramatics; internships in television with Stations WNBQ (NBC) and WTTW, Chicago; Readers Theatre and Chamber Theatre.
- The Northwestern Drama Festival — a unique all-student acting company presenting a five-week rotating repertory season of four great plays in our outdoor theatre.
- Speech, Language, and Hearing Clinics in operation throughout the summer.
- The 30th annual High School Institute in Speech — sections in Theatre; Radio, Television, and Film; and Public Speaking and Debate.

A FRIENDLY CAMPUS ON THE SHORE OF LAKE MICHIGAN

For information address:

James H. McBurney, Dean of the School of Speech
Northwestern University, Evanston, Illinois

THE OHIO STATE UNIVERSITY

DEGREES • BACHELOR OF ARTS
MASTER OF ARTS • DOCTOR OF PHILOSOPHY

Special Summer Programs

in

GENERAL SPEECH • PUBLIC ADDRESS
RADIO AND TELEVISION PROGRAMMING
THEATRE • SPEECH-HEARING SCIENCE

1960 Summer Session Seminars

- The Speech Manifestation of Facial Maxillary and Laryngeal
Disturbance Henry Moser
Programming the Radio Station Harrison B. Summers
The Integration of Technical Elements in Theatre Production . . .
Walter S. Dewey
The Rhetoric of Plato Paul A. Carmack
The Rhetoric of Aristotle Paul A. Carmack
System and Models for Communication Behavior
Franklin H. Knower — John W. Black
Administration of a Speech Department
W. Hayes Yeager — Franklin H. Knower

Graduate Assistantships Available

For information write: W. Hayes Yeager, Chairman, The Department of Speech,
154 North Oval Drive, The Ohio State University, Columbus 10, Ohio.

DEPARTMENT OF SPEECH

1960 SUMMER SESSION

First Term June 20-July 22

Second Term July 25-August 26

THE UNIVERSITY OF MICHIGAN

ANN ARBOR

DEPARTMENT OF SPEECH

UNDERGRADUATE AND GRADUATE DEGREES

Speech Correction and Audiology

Oral Interpretation

Speech Science

Public Address

Television

Pedagogy

Theater

Radio

Speech Clinic — Speech Research Laboratory

Radio and Television Studios — Speech Library

Trueblood Auditorium-Theater — Frieze Arena Theater

Lydia Mendelssohn Theater

1959-1960

1960

SECOND SEMESTER

SUMMER SESSION

February 8-June 11

June 20-August 13

Qualified graduate students should apply for graduate aids by writing to Horace H. Rackham School of Graduate Studies for applications which must be filed between December 1, 1959 and February 15, 1960 for the 1960-1961 academic year.